

AMATEUR CINE

W O R L D



MAY

SIXPENCE



The Thames, showing temporary Waterloo Bridge.

Ensign

"CINE-PAN"

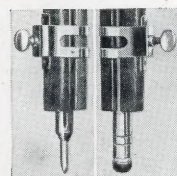
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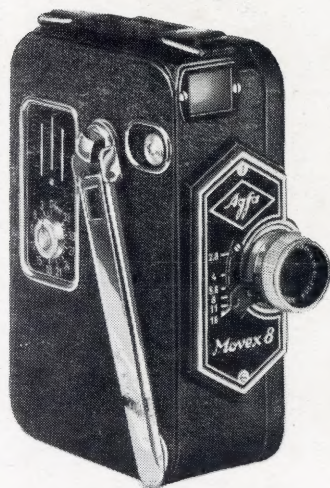
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"When that April"



When that April with his showers sweet
The drought of March hath pierced to the root
And bathed ev'ry vein in such moisture
Of which virtue engendered is the flower ;

When Zephir eke with his sweet breath
Inspired hath in every holt and heath
The tender branches, and the young sun
Hath in Ram's sign his half course run,
And small birds make melody
That sleep all night with open eye,
So worketh Nature in their hearts,
Then folk do long to go on pilgrimage.

Chaucer.



The pilgrimage of spring—that awakening urge that can only be satisfied by the sight of opening blossom, fresh shoots, the clean sprightliness of new growth—the buds bursting their winter confines to get a wider glimpse of a delightful world.

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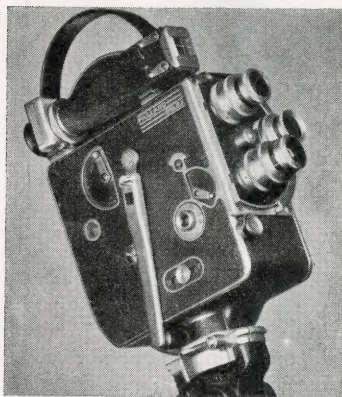
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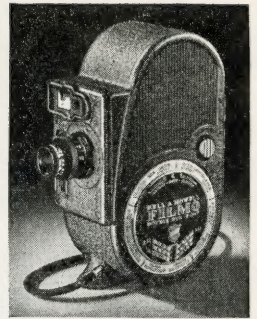
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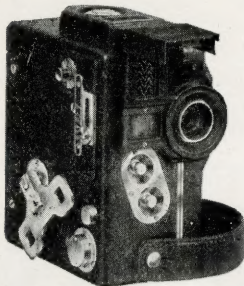
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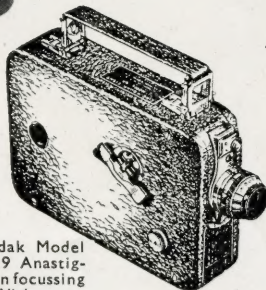
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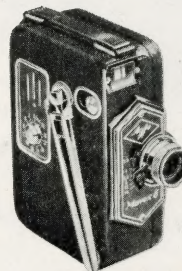


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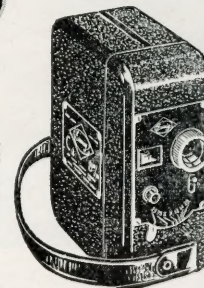
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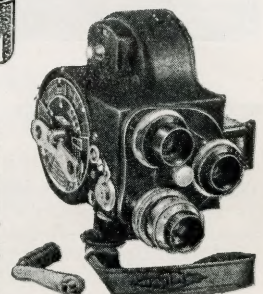
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Our own aim is to make 202 the enthusiasts' rendezvous where everything pertaining to sub-standard filming may be seen. When you are next in London call in for a look round and a talk.

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NAME

ADDRESS A.C.M.38

The Evil of Cutting

MANY of our readers will have seen that very good film, "The Edge of the World," which shows in dramatic fashion how the Outer Isles of Scotland are slowly being depopulated. Many will be interested in the book about it, "200,000 Feet on Foula," by the producer, Michael Powell (Faber and Faber, 12/6). The two hundred thousand feet of the title refers to the footage exposed. In six months it had been whittled down to seven thousand feet. It is a very readable account, but realising anew the story of patience and adherence to an ideal behind it, we ourselves became irritated when we recalled the result of it all—the film.

The Film—and the Presentation

As we have said, it is a very good film—an object lesson to the amateur because the producers have taken for their subject one that an amateur could tackle with reasonable hopes of success. Parts of it, indeed, are too good. There are several shots that are so pictorially effective that they attract attention to themselves at the expense of the action. Our quarrel is not with the film but with its presentation in the cinema in which we had the misfortune to see it. We liked it so much on its pre-release that we took the opportunity of seeing it again when it was generally released.

It may be remembered that one of the high spots of the film is the sequence in which a young man falls to his death into the boiling sea hundreds of feet below him. He clutches a ledge of rock on the lip of a waterfall which drops sheer into the sea. His grip weakens. He cannot hold on much longer. Down below the inhabitants of the island are watching him with tense, anxious faces. They are powerless to help. As the tension heightens, close-ups of the watchers are quickly intercut with the shots of the doomed man. Those close-ups have a definite purpose. Content and footage combine to enhance the effect, to increase the suspense.

The second time we saw the film all of those close-ups had been cut out. The operator had taken it upon himself to act as film editor. But don't blame him unduly. It is the fault of the system; and to a large extent it is the fault of the public for putting up with it. The two-feature programme, with the inevitable "Tiger Rag" on the mighty Wurlitzer and probably two or three stage acts thrown in as make-weight, is to blame. It is an absurd convention and the quicker it goes, the better. Little wonder that if all this is to be crammed into some three and a half hours, parts of the films have to be cut.

Let us pose a not very searching catechism. What do we go to the cinema for? In the main, to be entertained. Entertained by what? By the films, of course. Would you go because Jim Spratt is advertised as being at the mammoth organ? (be ruthless). No. Would you go solely on account of Rough and Tumble, adagio dancers, being billed to throw each other about the stage for about ten minutes? (be dignified). Then what do you go for? See answer to first question above.

Trumpery Trappings

Trumpery trappings such as the cinema organ and the vaudeville act are an insult to the film as an art form. Film presentation has not grown up with the film. The vast halls like Moorish palaces and Taj Mahals that never were are, at bottom, the modern manifestation of the nickleodeon. Does the fact that the ceiling of the auditorium is spangled with stars that actually twinkle conduce to your appreciation of the film?

Does the fact that you can have a cup of coffee and a cigarette (3d.) brought to your seat impel you to leave home?

Have you ever tried to drink a cup of coffee in the cinema? In

(Continued on
next page)



Youth looks on age—a sunny shot—the key of which is entirely in keeping with the subject.

The EDITOR to his READERS

(Continued from
previous page)

a dark moment we were inveigled into accepting one; you would not believe how difficult it is to find your mouth in the dark, how almost impossible it is to balance cup and saucer when your eyes are intent on the screen and your mouth intent on the coffee. Then you have got to stoop and fumble and rattle the cup and drop the spoon while you try and shove it under your seat, where it is at once kicked over by the person behind you. Is the cinema an eating house that we must feed while we look?

Comfort Comes First

Do not, however, make the mistake of thinking that because we heartily dislike much of the gaudy appurtenance of the cinema, we advocate going to the other extreme and fitting out cinemas like a Friends' meeting house. First and foremost we want a comfortable seat and we gratefully acknowledge how utterly luxurious the cinema is to-day as compared with the old-time electric palaces, popularly, and often with justification, designated "flea-pits." While, like most people who are interested in the film as an art form as well as an entertainment, we go to the cinema to be instructed as well as entertained, we do not forget that people with tastes akin to ours are in the minority. Can one get up and deliver a homily on film art to the courting couple who go to the pictures to spoon? By all means throw open the cinemas to courting couples for if, as usually happens, the young lady nestles her head on her swain's shoulder, the person behind gets a very good view of the screen.

The cinema is a public institution and while the public does not always get what it wants, it invariably gets what it deserves. If it is content to sit through a conglomeration of artless entertainment when it goes to the local hall because it wants to see a certain film, then it must put up with the mental indigestion it will undoubtedly get. If one does not care for cinema organs and stage acts it is not difficult to find cinemas where such things are absent, but it is very difficult indeed to avoid the two-feature programme. And, as we have indicated above, it is the two feature programme that often results in wanton snipping out of shots by self-appointed editors.

Two for the Price of One

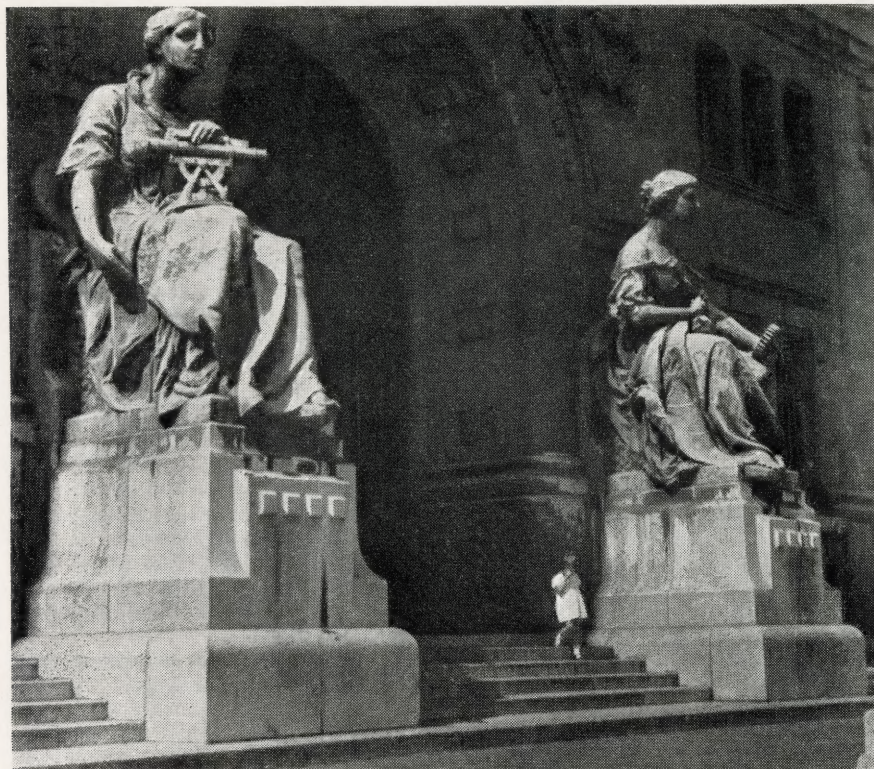
Two big films for the price of one is but another manifestation of the craze for an elegant surfeit that inflicts the organ and stage act on us. One film may be a drama and the other comedy. Attuned to drama at the close of the first we must rapidly efface its impression to appreciate the second. Instead of a balanced meal we cram down two full-course meals. What, then, is the ideal menu? Some of the repertory cinemas that are doing such good work supply the answer: One good film and a balanced supporting programme of shorts. One has never to complain of the mutilation of a film at such theatres because sufficient time is allowed for its effective presentation. And if one has no choice but to patronise the cinema that gives a two-feature bill, what then? Easy enough to say stay away, but a few intelligent amateurs sitting at home and sulking will not mend matters. If you find that the films have been cut or otherwise badly presented, complain to the theatre manager. He knows that he is liable to penalties for cutting. One complaint might not worry him unduly. Twenty from the members of your cine society might. After all, his aim is to please his customers.

It is hoped to return to this subject next month. We make no apology for doing so because the presentation of a film as the director intended it to be screened is a matter that affects every student of the cinema.

"AMATEUR CINE WORLD" PRIZE-WINNER TELEVISED

An indication of the growing interest in amateur cinematography is provided by the fact that Mr. John Mantle, who made "Safer Beckenham" (one of the *Amateur Cine World* 'Ten Best' Films of 1937) and Mr. Andrew Buchanan were televised shortly after the London shows at Film House. They discussed briefly the making of the film and amateur cinematography in general.

An effective contrast is presented by the large statues and the small girl.



GETTING GOOD COLOUR WITH KODACHROME

You can get good colour pictures merely by pointing the camera at the subject and hoping for the best, but if you would get very good colour pictures you must learn how to use the stock. It presents quite different problems from those of monochrome.

THE charm and fascination of being able to record a scene in natural colour with Kodachrome appeals to an ever-increasing number of 8mm. and 16mm. users, but like many new processes, it brings in its train certain extra responsibilities if good results are to be obtained consistently.

The average audience to whom we show our films is much more critical of colour than of monochrome. For instance, we can film a lady in a red jumper on monochrome film and by varying the filters we can reproduce the red jumper in a variety of tones from a light grey to a jet black without attracting any undue attention from the audience. On the other hand, if, on Kodachrome, the red jumper comes out with a purplish cast, the audience will immediately comment on it. So we must have reasonably good colour if we are going to keep our audience from criticising our Kodachrome films too severely.

Two Essentials

For successful results on Kodachrome two essentials are necessary:—

- (1) A proper realisation of the limitations of the film;
- (2) Correct exposure.

Now it is not possible to reproduce correctly in Kodachrome all scenes which we come across. There are certain limitations imposed by the film. Kodachrome, in common with other colour processes, has a short contrast range compared with a good black and white pan film.

Let us see what this means. Take a scene such as a brick built house with the sun shining on it from one side, so that, from the camera position, one part of the



The inclusion of the figure helps the balance of the composition and is a useful aid in assessing relative heights.

light in this particular scene gave an exposure of $f/11$ and the shadows $f/4$ and we exposed at $f/11$, we should just be able to discern details of the bricks in the shadows.

This factor of 3 stops will vary with different makes of film and will also be affected by the power of the projector light and the size of the picture shown, but, assuming an average condition of say 300 watts for the projector and a 40" x 30" picture, this would be found a fair estimate of the limit for an S.S. Pan. film.

Limit of Contrast Range

Kodachrome is not able to reproduce this range of contrast. The limit of the contrast range is nearer $1\frac{1}{2}$ stops, i.e., from $f/11$ to $f/5.6$, or $f/8$ to $f/4.5$. This means that if there is a difference of more than $1\frac{1}{2}$ stops between high-light and shadow, the film is not capable of reproducing that particular scene throughout in its true colours.

Such a scene as the brick built house in which the contrast range is 3 stops would therefore be outside the range of the film, for with Kodachrome the high-lights would probably require $f/8$ and the shadows $f/2.8$. If we exposed at $f/8$ the sunlit portion of the house would

(Continued on next page)

By
**JOHN
MARTIN**

house is in brilliant sunshine, while the other is in deep shade. The contrast range of this particular scene would be represented by the relative intensities of the light reflected from the sunlit portion and the shadow portion.

Now with a good monochrome film, particularly one of the super-sensitive type, a difference of as much as 3 stops between the high-light and shadow would be the limit of the contrast range of the film, i.e., if the high-

Getting Good Results

be rendered in its true colours, but the shadow portion would be hopelessly dark and blue. On the other hand, if we exposed at $f/2.7$ the shadows would be in correct colour, but the sunlit portion almost completely "burned out." If we compromised at $f/4.5$ we should get falsification of the colour in both the sunlit and shadow portions of the scene.

There is one way of getting over this difficulty and that is to reduce the contrast range artificially by means of a reflector. Of course, this would be practically impossible in this particular scene, but can often be done with portraits. However, it is often possible to alter the viewpoint so that the sun is immediately behind the camera, thereby avoiding heavy shadows.

Favourable Lighting Conditions

You frequently hear it said that the best Kodachrome pictures are taken on a bright day when the sun is obscured by light clouds. This is simply and solely due to the fact that, under these conditions, the contrast range of the subject is considerably reduced. The light is much more evenly distributed over the subject, with the result that the relative intensities of high-light and shadow approximate much more closely.

This does not mean that successful Kodachrome pictures cannot be made in sunlight. Far from it, but it does mean that we must choose a viewpoint where we avoid any excess of heavy shadows: the sun behind the camera, if possible, but failing this, we must adopt some method of measuring the contrast range of the subject to make sure that it comes within the contrast range of the film. We can only do this accurately and consistently by using an exposure meter of the photo-electric type and what is just as important, getting to

know how the meter stands in relation to our own particular camera.

This latter point is rather important as we have all kinds of variables to contend with. In the first place, meters vary in their colour sensitivity; the lens on your camera may be faster than the average; the shutter may not be working at the normal $\frac{1}{2}$ sec. and finally, your stop markings may not be accurate. No harm will be done if these several factors cancel each other out, as they often do, but if they all add up in one direction, it may mean as much as $\frac{3}{4}$ stop, which will make a difference with colour. If we make a test film on one or two different types of subject—it need not be a whole film, 10 or 15 feet will often prove sufficient—we shall know once and for all exactly how the meter stands in relation to our own camera and Kodachrome film.

Taking Meter Reading

In making a test film, a careful record should be made of each shot— $\frac{1}{2}$ and 1 stop up and down on the meter reading should be given in each case. The shots need not be long—6 or 9 inches will be found quite sufficient. After processing, an examination of the film will reveal whether any adjustment is necessary in the setting of the meter to obtain the results which suit us best.

The method of taking the reading with a photo-electric exposure meter will vary somewhat with the make and type. Those meters which have been designed for use with still and cine cameras usually have a larger acceptance angle than those made specially for cine.

This means that the lens of the meter will embrace a larger field than that covered by a 1" lens on a 16mm. camera or its equivalent in the other sizes. The 650

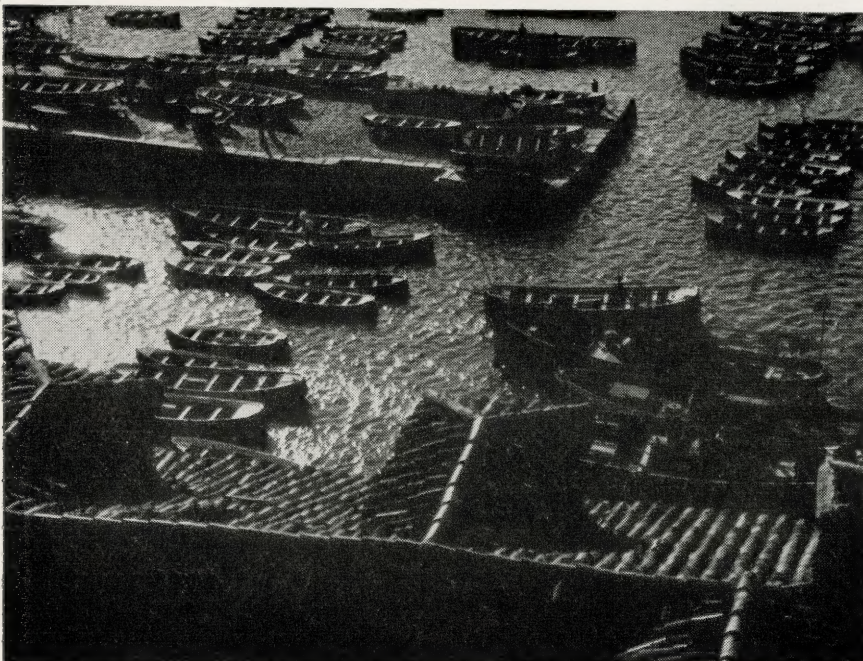
Weston, for instance, designed for use with still and cine cameras, embraces an angle of something like 60 degrees, while the Blendux, for cine only, includes a field of approximately 45 degrees. The new cine Weston 819 has the small acceptance angle of 25 degrees, which is much nearer the actual angle covered by the 1" lens. From this one can readily visualise a particular scene which would give a wide variation in the readings from the three meters if they were all held in the position of the camera.

The 60 degrees meter would no doubt include quite a fair amount of sky which would affect the mean reading for the scene to the extent

of indicating quite a small stop. On the other hand, the 25 degrees meter would give a larger stop since the reading

Heavy contrast gives this study boldness and virility, and preserves the sparkle on the water.

(Photograph by R. G. Lewis)



with Kodachrome

would not include the same amount of sky. So that the larger the acceptance angle of the meter the nearer we must get to the subject to obtain accurate readings. Whenever possible, we should approach to within a few feet of our subject and when the sun is shining from the side take two readings—one on an average sunlit portion and the other on a shadow portion. Care must be taken that we include in the field of the meter only that particular portion of the scene on which we wish to take the reading.

If the two readings do not vary by more than $1\frac{1}{2}$ stops, and quite a large number of scenes will be found to come under this range, we should expose for the reading we obtained for the sunlit portion.

If the difference between the two readings is greatly in excess of $1\frac{1}{2}$ stops, we should endeavour to alter the viewpoint to allow the shadows to occupy such a relatively small area in the picture that they become unimportant. Again we should expose for the sunlit reading.

Finally, if the difference between the readings is only just outside $1\frac{1}{2}$ stops, say 2 stops, we must make up our minds which end of the scale we are going to sacrifice. If the shadows are more important we must open up $\frac{1}{2}$ stop on the sunlit reading, while if the sunlit portion is more essential give the sunlit reading.

When there is no sun the position is simpler, as the illumination will be so evened up that the variation in different parts of the scene will seldom be more than $\frac{1}{2}$ stop. In this case give the brightest reading we can get.

The High-Light Method

When using the Avo-Smethurst High-Light meter we can measure the contrast range just as effectively—if not more so—by simply pointing the meter at the brightest light which is falling on the scene for the high-light reading and then holding the meter in the shadow portion and pointing it back towards the light which is illuminating the shadows. On the whole, this is by far the most satisfactory method, as we are measuring the actual intensities of the light and are independent of variations in the colours of the scenes.

There is one other factor that will influence the results with Kodachrome and that is the actual colour of the light prevailing at the time the film is taken. We all know that on a sunny day in summer sunlight around the mid-day hours is comparatively white and that towards evening and in the early morning it tends towards the yellow and red end of the spectrum. The change, however, is so gradual that we are apt to overlook it,



An excellent subject for colour—and ideal conditions: the sun obscured by light clouds.

and yet, if it were possible to view a scene at mid-day and immediately afterwards see the same scene half an hour before sunset, we should notice at once the change in the colour of the light.

The colour of every object in the scene would be altered by the yellowish red glow from the setting sun. An object which appeared white to mid-day sun would now have a distinct orange cast, but since the change is so gradual, the average person would say that the white object is still white and the change to an orange cast would only be apparent to a person such as an artist who had been trained to see colours in their true light.

Sky and Shadows

There is yet another factor present at sunset time and that is the intense blue of the remainder of the sky. This, naturally, will make itself felt in the shadows of the scene. It is an interesting experiment to duplicate these conditions with a couple of photofloods in reflectors, illuminating from opposite sides a small table on which are set out a number of different coloured objects. The photoflood lamps will not provide, strictly speaking, a white light, but will be sufficiently near for our purpose. One lamp should be placed two feet away and the other six feet.

Now slip a piece of orange coloured celluloid in front of the nearer lamp and a piece of blue in front of the farther one and notice the change in the actual colours of the different objects. This will indicate, in an exaggerated way, the effect of the light conditions at sunset time on the colours of different objects in a scene.

Kodachrome is balanced for the mid-day hours, i.e., 10 a.m. to 4 p.m. during the summer months, so that if we take a scene outside of these hours we must be prepared for high-lights which show a tendency towards the yellow and red end of the spectrum and shadows which are distinctly blue. No amount of juggling with the exposure will alter this. This does not mean that we must confine all our filming to the

(Continued on page 94)

HOLLYWOOD'S CAMERAS ARE ELECTRICALLY DRIVEN: WHY NOT YOURS?

The use of an electric drive has for a number of years been a recognised practice where the professional 35mm. Cine Camera is concerned, the characteristic sweetness and constant speed of an electric motor being exactly what a Cine Camera calls for.

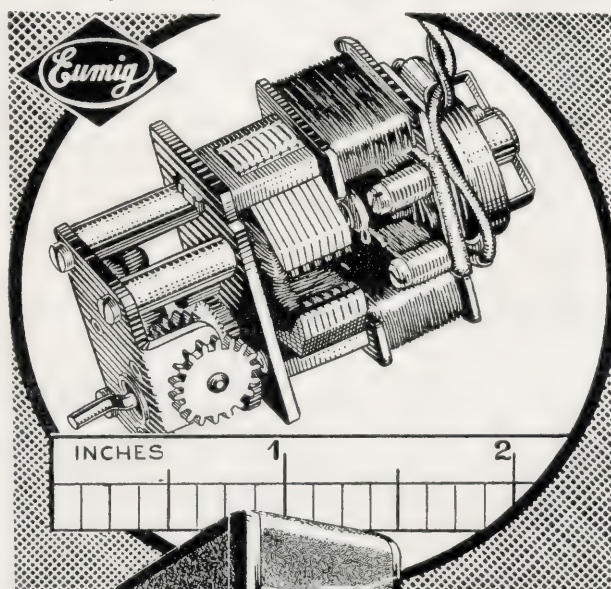
After long and careful research, Eumig engineers have succeeded in constructing an electric motor which can be built into an 8mm. Cine Camera, thus securing for the Amateur Cameraman all the advantages of the electric drive which the professional has long enjoyed.

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WEIGHT AND COMPACTNESS.—The motor and battery of the Eumig Electric are together so much lighter than clockwork that it is much the lightest Cine Camera made, weighing only 1-lb. 6-ozs. It can be slipped easily into any coat pocket, the size being only 2 x 3¼ x 4½ ins.



With the Eumig Electric Cine there is :

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The Eumig Electric Cine is :

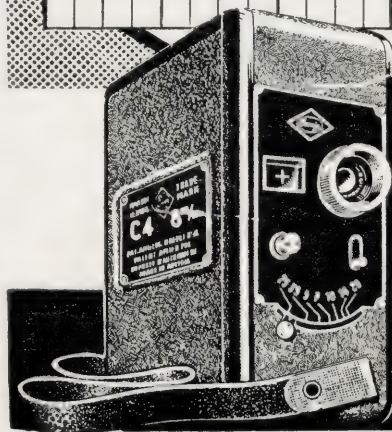
- ALWAYS ready for immediate use.
- ALWAYS gives constant exposure, vitally important if you are going to make Colour Films.
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EUMIG-C4-8mm

... Shadows Before

A REVIEW OF THE FIFTEENTH ANNUAL PARIS PHOTO-CINE EXHIBITION

While it is always the policy of "Amateur Cine World" to present to its readers the latest news about apparatus and materials for amateur cinematography, it should be appreciated that many of the items which are described in this review of the Paris Photo-Cine Exhibition will not be available on the English market in some cases for a little time to come, and in others not at all. It is particularly requested, therefore, that where manufacturers' names are mentioned, readers shall not worry them for advance information on the various items mentioned.

ALTHOUGH the number of completely fresh items at the recent Paris Fair was rather limited, the whole event escaped mediocrity by a sharp divergence from the normal trend—in the smallness of the cameras and the immensity of the projectors; but more of each in their turn.

It is surprising, perhaps, with memories of visits to exhibitions in this country, how soon friendly relations are established with the people whom one meets at an affair of this sort on the Continent. My first visit was to the stand of "Le Ciné Amateur," the French contemporary of *Amateur Cine World*, where I was greeted by the jovial editor, Pierre Boyer. The March number of his journal contains many interesting references to the exhibition and a special feature is made of it and the progress shown there.

A Home-Made Spot

The next visit was to the stand of the French Federation of Amateur Cine Clubs, which corresponds to our own cine-federation, the only big difference being the strength and solidity of the former, a great example to our own organisation! The Federation's own journal, "Cinéma Pour Tous," was on display and naturally also featured the exhibition. An interesting small home-made spot of the lens type, described in the current issue, was shown working on the stand and usually had a group of interested people round it.

Here I renewed the acquaintance of Raymond Bricon and of Georges Acher, the Federation's President and Secretary respectively, who together with Jean Vivié, have been responsible for what is perhaps the best all-round book on the subject of sub-standard cinematography recently published—"La Cinéma d'Amateur." The third edition was on sale—35 francs for some 500 pages of really condensed information, well illustrated and annotated.

In a tour of the stands the first camera to attract attention was the new Eumig, an 8mm. camera of the double-run 8 type, with a coupled photo-cell mounted on the camera. This model follows the lines of the electrically driven one available in this country, but is clockwork motor driven and is known as the C3 model. Two variations in regard to speeds are available, one with 8, 16 and 32 frames per second and the other with the range 16, 32 and 64 frames per second. It is fitted with an f/2.7 fixed focus lens with especially clear aperture markings. Supplementary lenses convert this standard focal length lens of 12.5mm. into a telephoto

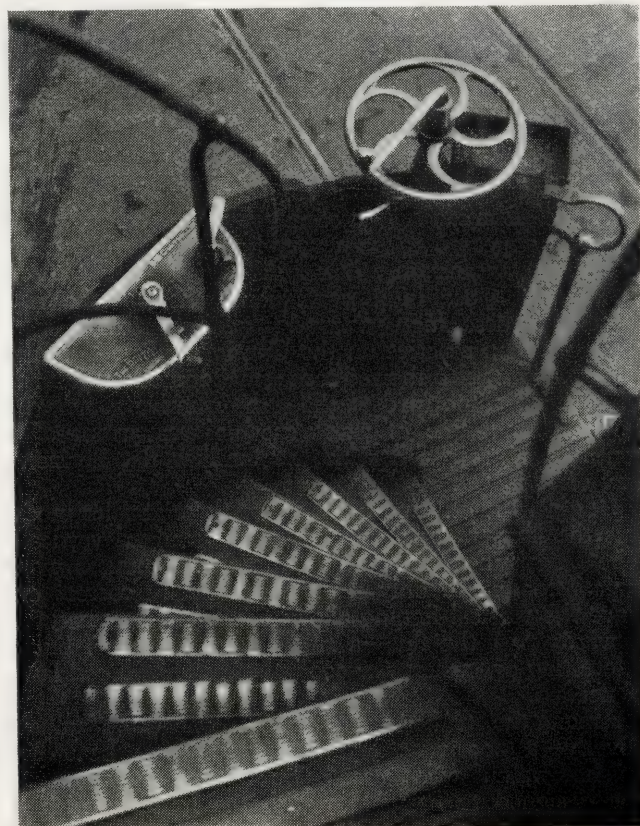
By STANLEY W. BOWLER,
A.R.P.S.

lens of focal length 25mm. or into a wide-angle lens of only 6.25mm. . . . just a quarter-of-an-inch.

On the Pathé stand was shown a camera almost identical in appearance, and with similar features generally, to the camera just described, with the exception that it was, of course, arranged to take 9.5mm. film stock and was fitted with a lens of suitable focal length for this gauge of film.

A familiar piece of well-designed apparatus makes its bow in a new form—the Bolex-Paillard Company have now produced their well-known Model H turret head camera in the 8mm. gauge, adding yet another fine piece of equipment to the range which already caters

(Continued on next page)



A tram is possibly one of the most un-beautiful objects to be found anywhere, yet careful selection of angle can produce a pleasing pattern even out of such unlikely material as this.

... Shadows Before

(Continued from previous page)

for both 16mm. and for 9.5mm. The new Model H.8 has the same features as are found on the Model H.16 and H.9.

From new cameras one naturally turns to new projectors and they were far from difficult to see! Each seemed to be bigger than the one before; powerful arc lamps, taking 35 amperes and more, were fitted to four of those shown. The Bolex-Paillard Company showed a G type machine for 16mm., with an American "Strong" arc built on to a base-plate holding both it and the projector. The Debie 16mm. sound-on-film machine



Members of the newly-formed Ravensbourne Films (Bromley and District) on location during the production of their first film, "One Never Knows."

was also fitted with one of these arc-lamp-houses, but a similar pattern arc is soon to be made in France.

The "Ehmichen" probably rivalled all others in size and appeared to be a very heavy and solidly built machine, standing on a heavy pillar and obviously only intended for use in a professional theatre (the right place for these high-powered machines) this being a more common practice on the Continent than it is here. This company also showed some smaller models, although all of them conformed to the same massive standard of construction; one of these models was arranged for continuous projection with the familiar flat horizontal tray of film.

One very interesting point about these smaller models was the lamp-house: the fins were arranged vertically. The arrangement adopted in these lamp-houses would appear to be the only really theoretically correct one, since the vertical finning allows the air to flow naturally upwards past the fins—a small point, perhaps, but an interesting one where the cooling of high-powered lamps is needed.

Among the smaller projectors was one quite amusing novelty—a 200 watt 9.5mm. model in a beautifully finished walnut wood case! Surely an innovation and one designed to harmonise with the home furnishings—a concession to the ladies? It was seen in operation

and it must be admitted that it was very quiet when running and the wooden case was not over-heated.

As regards filming and projection equipment, it must be admitted that the Continental amateur would appear to be very well served. There was only one 9.5mm. cheap toy projector on show. The main production activities generally are concerned only with really usable apparatus for serious working.

New Films

Film stocks available are very much as they are here. Bauchet have introduced a super-panchromatic material in 16mm. and in 9.5mm. and the Gevaert company called attention to the revised qualities of their three emulsions in each of the three gauges. These new films, finer in grain and of slightly higher contrast, are also already available in this country. The new Gevaert Half-Charger also attracted a good deal of attention for its novel points.

Processing equipment on the Continent seems to take the form of racks and tanks, although drums of common design are available. One of the neatest outfits for the amateur working with 30 feet of 9.5mm. was shown by Kolen & Delhumeau. This consisted of a white-enamelled container holding four stainless steel tanks. Attachable to this outer container were two arms projecting out about 9", through which could be threaded a cross-bar forming a spindle on which the frames could be rotated.

Processing Equipment

The frames, also made out of stainless steel, are some of the neatest pieces of design seen for a long time. The side pieces of these frames are of channel-section and very rigid; the bottom cross-member is fixed and has the usual form of projection raised on it to separate the turns of film. The top cross-member is not fixed but is spring loaded at each end. When the film is being wound on to the frame the top cross-member is locked down at each side by simple slotted clips. As soon as the frame is loaded with film these side clips are released and a gentle tension is put on to all the turns of film evenly all over the frame.

This device automatically takes up the expansion of the film during processing and the film remains nicely taut so that adjacent turns do not overlap and become unevenly processed, or cast shadows on each other during the second exposure to light. Similar frames, larger in size, were on show for handling 25 feet of 8mm., 50 and 100 feet of either 9.5mm. or 16mm. In the case of these latter, however, the cross-members were tubular in form and the separators are washer-like in shape and of sufficiently large diameter to prevent accidental slipping of one turn over the next. All frames are conveniently drilled in the centre of each of the side-members to enable them to be easily rotated for loading.

One left this exhibition with the feeling of having had a glimpse of some good things to come. *Amateur Cine World* hopes to be able to have similar information next year.

Casting, Settings and Properties

Choice of theme, preparation of synopsis and preparing a shooting script from the synopsis have formed the subjects of the first three articles in this series which deals with the salient features of film-play production not only for the club but also for the individual.



Cameramen from the Bradford Cine Circle shooting scenes during the production of a trailer for a local dramatic society.

This is the **FOURTH** article in the series, "The Amateur Film-Play": A Creative Outline

By

**ALFRED
GORDON
BENNETT**

F.B.I.C., F.R.S.A.
("Author of *Cinemanía*," etc.)

THE problem of finding, among one's relatives, friends and acquaintances, the right type of persons to play certain specific rôles in a film-play, is not really as difficult of solution as the amateur might imagine.

For one thing, a pronounced degree of acting ability is seldom, if ever, called for in amateur work. Indeed, in the long section devoted to both professional and amateur film-acting in my book, *Cinemanía* (which some of you may have read), I drew attention to the fact that, more often than not, a director actually prefers to work with persons who have had *no* previous experience, rather than with others who may have enjoyed some experience of stage work or even work in amateur dramatic companies and societies.

The reason for this is simply that the difference between acting on the stage and acting in front of a camera is so great that, instead of being a help, a little knowledge of the former art can actually prove not only a "dangerous thing" but a definite hindrance.

Stage and Screen Acting

Stage-acting is based pre-eminently on a principle of uninterrupted continuity—that is to say, the player learns his (or her) part through from beginning to end (though he will probably learn it in stages, as it were) and while learning the part, he will also learn all the cues to the action, the timing of entrances, exits, gestures and so forth; and in that way—straight through from beginning to end—the role is played. There is literally no other way of acting on the stage.

In film-acting, however, as most people are aware, quite the reverse conditions prevail. Though "mood" continuity must remain unbroken, as it must on the stage, no principle of continuity of *action* is adhered to; and a scene that, in the "shooting script," may carry the number "Two" and occur right at the beginning, may, for one of a host of reasons, in practice be shot (i.e., photographed) at the very *end* of the production schedule. And in the same way, a scene numbered "Four hundred and twenty," which may, in point of fact, be the last scene in the picture, may, for convenience, be shot first.

So when I say that a marked degree of acting ability is not called for, I really mean that, as only a very little bit of the picture is made at a time; and as these "bits" are made in more or less higgledy-piggledy order, to suit the idiosyncrasies of the director, or to fit in with the sometimes arbitrary plans of the production manager (from our standpoint one and the same person), the players are not called upon to learn long stretches of mime or dialogue by heart.

Very little tax will be put upon their powers of memory; and all that amateur players have to do, in effect, is walk on to the set at the appointed moment and, to the best of their ability, copy faithfully the instructions given them by the director—who will himself enact each separate bit of business for them, exactly as he wishes it to be played. The real responsibility in this as in all other aspects of amateur film-play making, falls upon the director himself, though it might be added that talented professional players need very little "directing," as a general rule—knowing, as they do, almost by instinct, how any given piece of action should be played.

Coax Your Cast !

So when casting your actors for *The Unbidden Soul* (or for any other film-play), don't worry yourself overmuch as to whether or not they can "act." The odds are that they can't; but it is more than probable that you will be able to coax them to act sufficiently realistically as to give the audience the impression that they (the actors) are much more adept than you, in your heart of hearts, know them to be.

As to the principal characters in *The Unbidden Soul*, I would suggest that, for the part of Doctor Denham, you try to select some rather distinguished looking man of middle-age—the tall, perhaps slightly stooping, "scholastic" type—who, when dressed in appropriate clothes, such as a white laboratory smock or surgeon's overall, would essentially "look the part." When making this gentleman up, a touch of grey hair above either temple would enhance the effect; and a certain sternness and resolution of expression seems indicated.

(Continued on next page)

Casting, Settings and Properties

(Continued from previous page)

Here, in passing, is an excellent "tip." Recognising that people are almost always most natural when they are "being themselves" (that is, living their ordinary daily lives in the environment and under the circumstances to which they are most accustomed), always aim, where possible, at casting players for parts in which they will feel "at home." If you should chance to require

a clergyman for an amateur film, try and persuade a real clergyman to join forces with you. If your cast includes a dentist (who will be called upon to operate upon a "patient" in the picture), it is obviously far better to try and induce a dentist-friend to accept the role rather than thrust it upon, say, a lawyer—who would be about as lost in the part as the dentist himself, were he suddenly transported (filmically) to the Law Courts.

Almost any attractive young woman between the age of twenty or thirty-five would be eligible for the role of Sylvia Carmichael, Denham's fiancée; but I would decisively rule out the "fluffy" or "pretty-pretty" type, because, for the purposes of our story, it is important that Sylvia, in view of her deep and genuine interest in Denham's highly intellectual pursuits and attainments, should herself be a serious and sensible-looking girl. A false note here—and I admit that the temptation to experiment with a contrasting type is great—might be very unwise.

Where Many Films Fail

The script does not provide for flippancy at any point in the relations between the two leading players; and to attempt to introduce it by and through contrasting types, would, in my opinion, indicate a certain lack of taste—just that sort of lack of taste, to be blunt, of which so many amateurs are guilty. It is in details such as this—obvious miscasting; the interpolating of irrelevant humour; the disregard of literary and dramatic ethics, as it were—that amateurs most frequently exhibit their *gaucherie*.

Mrs. Mallet, the housekeeper, I visualise as a kindly, homely "body," aged between fifty and sixty. You have, possibly, a spinster aunt on the family roster who, as far as type goes, would exactly fill the bill.



Convincing types in an amateur photoplay, entitled "Special Correspondent," recent production of the Victoria Film Group.

All this may, at first sight, sound rather unorthodox and quite out of harmony with the seriousness of the work we are tackling. Certainly, one or two of our suggestions would make the professional roar with laughter. But then, the professional producer has all the resources of a vast and superbly organised casting department behind him, and we haven't. So let him laugh; and let me assure you that there is nothing in the least "unorthodox" about seeking to rope in all and sundry to help you to make your play.

Years of experience of this sort of thing—selecting players from what are, apparently, the most unlikely and unpromising sources—from the ranks of shop assistants, domestic servants, school children, clerks, typists, gardeners, chauffeurs and mechanics—has convinced me that the sort of talent one requires is everywhere to hand if one will only take a little trouble to seek it out.

Training the Players

Having cast your players, the next thing to decide is how, when and where they are going to be trained to enact their roles. My own method (which I seldom vary) is as follows: Each player is provided with a copy of the complete script and each is asked to read it over carefully in order to familiarise himself with the story. As soon as we are ready to commence production, I try out each player in one or two actual scenes from the play in which they appear. If the basis of working is not one of enforced economy, I arrange to photograph each player in those scenes on the set or location where they will play them.

Not more than one charger of 9.5mm. film, or, say, half a 50 ft. spool of 16mm. stock need be employed for this purpose; and when the film is processed I project it again and again, both alone and in the presence of the players—each time studying the latter's performance very closely. It is easy to tell at once whether they appear promising, passable, or merely hopelessly self-conscious and incompetent. In the latter event, recasting in the case of that particular player is plainly indicated. But if a player falls into the "passable" category it is often wiser to leave one's casting arrangements as they stand and hope (and pray!) for the best—though a note should be made to the effect that special attention be paid to the doubtful player in the way of giving him (or her) more detailed and painstaking rehearsal than the other members of the company.

Make-Up

When making these preliminary tests, there is no occasion to have the artists elaborately made-up. In fact, I am again going to risk incurring the wrath of the gods by giving it as my opinion that far more fuss is made over this question of make-up than is really warranted. Making-up can become as much a mania with amateurs as fiddling about with lens-setting (a habit which I deplored in my first article); and in this respect the female members of the company are, not perhaps unnaturally, the ones who usually give the most trouble—if one may be pardoned for saying so.

The art of making-up seems so inseparable in the mind from the art of acting, that, in the view of women, at any rate, it is apt to dominate almost every other consideration. A woman who, normally, may not have a trace of personal vanity in her nature, will spend hours in front of a mirror, toying with her make-up cabinet and enjoying every minute of the experience. Yet that same woman, more often than not, waxes almost impatient if the director ventures to suggest that six rehearsals for a "take" are insufficient and she must go through her action yet once again!

Keep Make-Up Simple

In so far as it is possible, always avoid using elaborate, time-taking make-up. I have provided my players with the very finest make-up accessories from Hollywood and with a professional expert to supervise the application; and I have also provided them with a few cartons of ochre face-powder purchased at the toilet-counter of the inevitable store, with a few tubes of lipstick and an eyebrow pencil; and have applied the material myself to a dozen different features in less than half-an-hour. And, whether you believe it or not, the cheap make-up, quickly and straightforwardly applied, without any attempt at creating fancy effects, has invariably proved every whit as satisfactory from the screen point of view as the most expensive professional equipment! And the saving in cost is very appreciable, especially when one is dealing with a large cast.

After having completed your preliminary tests of the players, either by means of individual rehearsals without the camera, or an actual photographic record; and having thus mentally assessed their qualities and gained some idea as to what they are capable of—or not capable of—the next stage is to conduct a "full-dress" rehearsal under actual shooting conditions. And that means a rehearsal with the lights and camera in position.

I do not know in what order you, as an individual director, may decide to shoot the scenes for *The Unbidden Soul*; but I shall take it for granted that you will work on the conventional principle of photographing all scenes relative to one particular place or location at the same time, afterwards proceeding to another location and shooting all the scenes relative to that.

In the present instance it would seem natural to commence with the scenes in Denham's laboratory (where the story opens),

so I will ask you to refer to the sample "Shooting Script" published last month and which embraced the Laboratory Scenes 1 to 8. I propose that we shoot these scenes all together (though not in strict numerical order), and when that is accomplished we shall have made a very fair beginning on the production. For Scenes 1 to 8 Denham and the Robot will be the only players to be called.

Working, as we are, without any specially constructed sets, the questions next arise: Where are we to locate the laboratory? What are its furnishings to consist of? What properties are required?

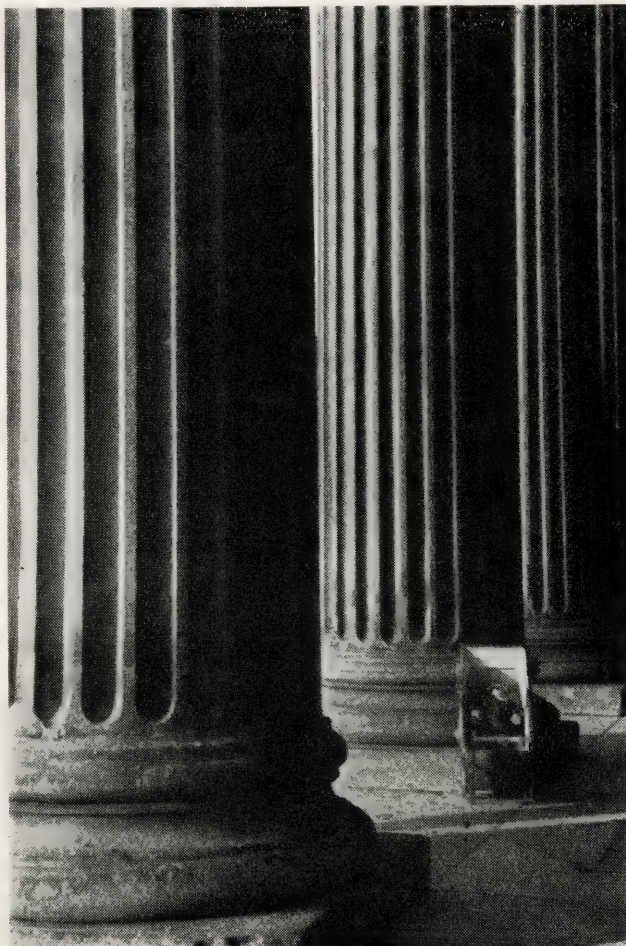
Building the Set

Throughout the play the laboratory is the only "set" that is likely to occasion some minor difficulty in designing, but a passable reproduction of a scientist's workshop is not nearly so awkward to achieve as it may sound. In my own case I made use of a whitewashed outbuilding—fortunately, having the mains current laid on. A long work-bench was placed against the far wall and a few feet above this a rough shelf secured in position. Along the shelf we stood an array of bottles of all shapes and sizes and each bearing a conspicuous chemical label.

The front of the bench was kept clear so that the Robot might repose upon it; but all the available space at the rear was filled with a miscellany of quite meaningless mechanical and electrical apparatus—tin boxes with odd lengths of wire attached to dummy terminals; old wireless valves set upright in inverted cardboard boxes, painted to look like metal; a spherical glass "witch-bowl," with a dummy nozzle, to resemble a large retort, etc.

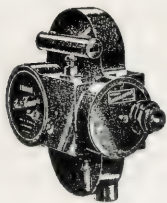
Screwed to the edge of the shelf was a big voltmeter, about 6" in diameter, taken from the switchboard of an obsolete charging installation—a gadget that could be copied quite faithfully and easily in cardboard. A blue-print was tacked on the wall in a noticeable position; and the general effect was completed (and, incidentally, the set-limits conveniently defined) by two folding screens placed one at either end of the bench and covered with neutral-coloured curtains. Finally, a full and detailed catalogue of the various properties was prepared for the use of the "script-girl."

(To be continued)



Shots of this kind, relying for their effect on contrast or apposition, are most valuable additions to a film.

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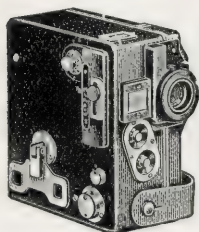
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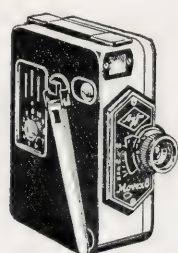
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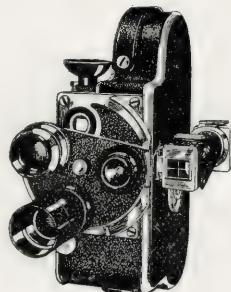
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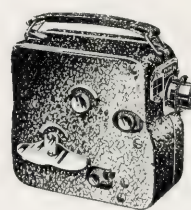
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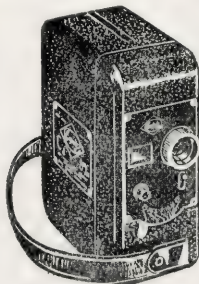
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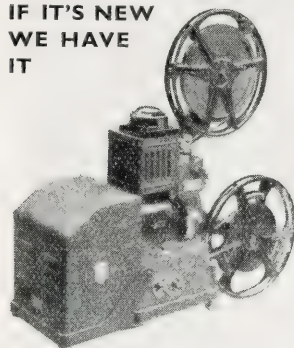


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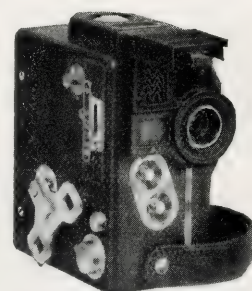
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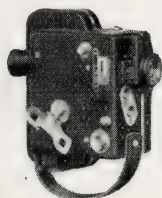
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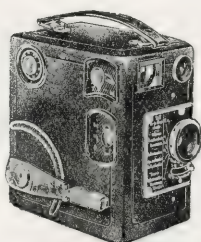
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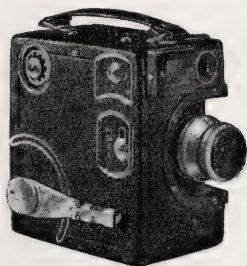
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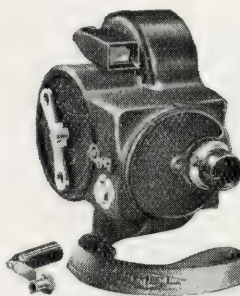


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THE TRUE PLACE OF SILENCE . . . *and the*

THERE is one major distinction between the fiction and the non-fiction film (whether sound or silent), and that is that the former is to a great degree *impersonal*, the latter *personal*, in approach. Since these terms may not immediately explain themselves, let me try to make them clear.

I am not thinking of the human characters presented to us on the screen, but of the way in which the film conveys its message as a whole. In the fiction film we are not supposed to think of the story as being told by someone outside it, but as if it were a sort of snowball of events gathering its own force unaided as it rolled on. The non-fiction film, on the other hand, never attempts to mask the fact that its descriptions have been put

The meaning of action, the subjective and objective, contrast and continuity have already been discussed. In the concluding article, to be published next month, our contributor will sum up the main conclusions reached in this series.

of a clash between commentary and picture has nothing hypothetical about it. This kind of clash, resulting from the film-maker trying to say two different things at the same time is constantly occurring.

It is because of this that we not infrequently find documentary films (for instance, *The March of Time*) employing here and there sub-titles as a variation from commentary. The sub-title creates a break in the pictorial action, but, being no less visual than the pictures to which it relates, has no power to create an actual clash. Moreover, if introduced subtly at key-points, it can serve positively as a continuity-link, joining one completed scene to another.

Commentaries Should be Brief

The silent sub-title must, of course, be concise, whereas commentary can spread itself. But the advantages of lengthy commentary are in any case dubious. In order to prevent monotony it is now recognised by many that it is wise to make one's commentary as brief and simple as possible and discontinuous—filling up the gaps in the sound-track by relevant sound effects and, where it is in place, music.

There was a time, as may be recalled, when the necessity for conciseness in sub-titles was not professionally understood at all. The title-writers used to fill the screen with 'profound' thoughts; quite customarily they anticipated exciting climaxes, and often, in the early days, one would come across films where the relation of title to picture was so thoroughly misconceived that the picture was used to illustrate acres of wearisome titling, instead of the title being used to explain the picture. It was only as time went on that people began to realise slowly that titles must remain entirely subordinate to pictures; that profound thoughts on the screen must either be expressed pictorially or not at all, and that the best title was the terse, vivid one, which could be taken in, as a picture can, by a single swift glance.

Parallels with the Sub-Title

You will see that commentary at the present day is passing through similar stages. The long-winded commentary, ploughing on without a pause; the purple-patch commentary, tiring and embarrassing us with hackneyed and airy phrases; the overbearing independent commentary, which goes off on its own private tack while the camera shifts forlornly about trying to find something to fill up picture-space; these all have their parallels among the faulty types of sub-title I have described.

Commentary has an important place, but only when



'Thirty into Twenty,' London A.F.C.'s latest production in the making.

together by one set of persons for the enlightenment of another set of persons.

That is why it is extremely rare for a fiction film to insert any kind of commentary or to allow one of its actors to talk direct at the audience: you will only find these things occurring in the work of certain comedians, such as Sacha Guitry or the Marx Brothers, and even then they will always appear as a daring abandonment of the conventions. But in non-fiction films—news-reels, travelogues, documentary films or any other possible categories—they are part of the normal method: commentary especially.

By means of commentary, the non-fiction film-maker is able to explain his purpose straightforwardly to his audience just as he might do in an essay or a written article. At first sight the advantage of sound over silence here seems terrific. But let us go into it more closely. A passage of commentary in a film does not stand completely on its own, as does an explanatory paragraph in writing: on the contrary, it must still be accompanied by visual pictures and the mind is therefore divided between two planes of perception. The danger

NON-FICTION FILM

By
A. VESSELO

correctly used ; and that means, when it is led along by the visual action and does not try to do the leading itself. Commentary ought to be simple, ought only to be used when words are vitally necessary and ought never to refer to anything which is not *visible* on the screen (excepting only when you have a person in the film talking straight at you—and then it ceases to be commentary proper). Sooner or later, commentaries which offend against these criteria will die out, though they are a long while dying. And note that these criteria apply almost exactly to the sub-title : that is just why I emphasise them.

Verbal Explanation

Fundamentally, then, non-fiction technique in sound films is merely a direct continuation of that in silent films. The lesson that has to be learnt equally in both is that verbal explanation must never dominate the visual element, even though often required to help it out. This is evidently a more difficult lesson to learn in the realm of commentary and therefore the silent film takes on extreme importance as a training ground. No one should begin non-fiction sound-work without an intensive course of silent work first.

In using sub-titles remember that the job they do is a continuity job first and foremost. The picture gives the concrete details of what you are describing ; the title gives it a name and joins the one passage to the next. Sometimes the broken-up sub-title effects this joinder very successfully. Thus, instead of "The town is confined between mountains on one side and the sea on the other," followed by shots of the town, the mountains and the sea all together, it is much better to establish the town sufficiently first, so as not to have to refer to it specifically, and then to say "On the one side are the mountains —" (followed immediately by shots of the mountains), "— on the other the sea" (followed immediately by the sea). You will then incidentally be satisfying the criteria of brevity and simplicity and also be referring to something at once *visible* on the screen.

Or again, do not

If you are at a loss for subjects, why not make the cat heroine of your next production? There have been a number of very successful films featuring dogs. One, produced by an amateur, was remade by a professional company.

hesitate to make your title refer backwards as well as forwards when you pass on from one point to another. This applies both to accounts of journeys in space and to accounts of processes developing in time. After showing stage (a), people often think it is enough just to say "Next comes (b)." But the audience is not taking notes and the significance of the transition may be lost if it is not made doubly clear. A title of the form "After (a) comes (b)" may make all the difference, odd though it may seem on paper.

Film-makers would do well to bear in mind that although they are themselves aware all the time of the general scheme they are following, the audience only sees the film bit by bit and may lose the general drift through having attention drawn solely to the details.

The Animated Diagram

In this context the animated diagram, which is something in between a title and a picture, is of utmost value if well-timed. In a journey, for instance, it can show just where we are at a particular moment and its relation to what has come before and what is to follow.

The mere fact that you are not making a strictly 'instructional' film should not lead you into the belief that it does not matter if the audience does not follow every step. It should be your aim to make your audience understand fully *everything* that you show. Otherwise you will get relaxation of attention and boredom and much more so than in a story film, where the few central human characters produce a considerable focussing of interest.

For this reason I would say that every amateur ought at some time to try his hand at a few films of the purely expository kind—showing how something works, how something is made, or how a certain process is carried through from beginning to end. He should try these films out on an intelligent audience which is not previously acquainted with the subject and ask them afterwards to write down as much as they can remember of the explanation given. He will then be able to judge how far his powers of cinematic exposition go.



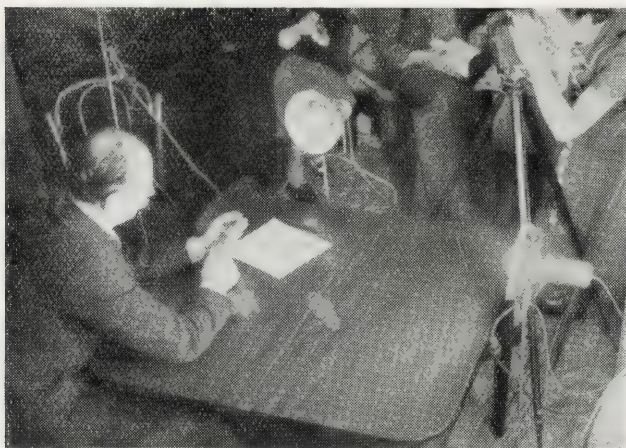
SHOOTING on 8mm.

8mm. has been very much in the news lately. Our recent London film shows have proved that it can well stand comparison with any other gauge, and the range of equipment available is steadily increasing. We feel, therefore, that the new series on 8mm. cinematography which begins below will be especially welcome.

By ERIC F. IMPEY

ALTHOUGH it is only two years since I concluded my earlier series of articles on 8mm. film for *Amateur Cine World*, it is pleasant to note how much it has increased its popularity with amateur film makers as a whole in that short space of time.

The features which are to-day making the midget film size so highly esteemed have existed in it for a long



Another production still from the London Amateur Film Club production 'Thirty into Twenty.'

time, but for one reason or another, at its introduction, it did not meet with the degree of approval that might have been expected. To-day, however, 8mm. equipment is selling as fast as that for any of the other sizes and to my mind the reasons for this can be stated briefly as follows.

Naturally, cost plays a large part and the fact that the user can shoot three times the amount of film (as regards running time) on 8mm. as compared with 16mm., for the same capital outlay, is in itself an enormous advantage. Colour is also available and to-day this must be regarded as a great draw, especially as it is again much less costly than in the larger gauges. Then, although the frame size is so small, the projected image is practically as good as from 16mm. film at all normal home screen sizes, so that the ordinary user does not suffer any disadvantage in that direction.

The general design of the 8mm. system does not render the film liable to scratches, though on this score it must be admitted that any damage to the film is shown up very prominently on the screen by reason of the very high degree of enlargement necessary.

To these points I would add that the small size and weight of the 8mm. cameras must be estimated as another reason for the present popularity of the size. The camera

is not big enough to make it a nuisance to the user and is quite as handy as an ordinary folding "still" camera. Finally, the existing range of equipment is so complete that any would-be purchaser can find a model to suit his taste, while the gadgets incorporated include almost everything available in the 16mm. field.

Looking over the five years of existence of this film size one cannot help but be impressed by the enormous progress it has made, though as regards the design of equipment it must be admitted that the 8mm. enthusiast is fortunate in being able to gain the benefit of the greater number of years of experience that the various manufacturers have had in making the equipment for the larger sub-standard sizes, so that in some respects 8mm. users have received ultra-rapid advancement in the way of their tools of trade.

What to Look For When Buying

Now I shall endeavour to give you a brief idea of what to look for when buying, with a note or two on some of the latest features. The purchase of a camera must be largely a matter of personal taste, but I think if you are proposing to pay only a relatively low price, you will be well advised to buy one with a simple specification. Gadgets are all very well, but they cost money to produce and on a low priced camera their presence may indicate that sacrifices have been made by the maker in the production of the really essential parts.

The most essential requirements of any camera are, first, that the picture taken by it shall be in perfect focus over the whole frame; secondly, that the picture shall be rock steady; and thirdly, that the motor shall run evenly and at the correct speed of 16 frames per second. To these three essentials all other matters are subordinate, so that you should look to them first of all.

As regards the new features found on most recent introductions, probably multiple camera speeds are the most general, so a few words concerning them will not be amiss. The range of variable speeds may extend on either side of normal (16 f.p.s.) between 8 and 64 frames per second, depending on the particular make of camera.

Variable Speeds

The slow speed of 8 f.p.s. is more often than not used for the purpose of increasing the exposure where bad lighting conditions prevail (the shutter when revolving at 8 frames passes twice as much light as at 16), but it can also be used for comedy effects as the action is speeded up to twice the normal rate. This speeding up of action together with the fact that any unsteadiness in holding the camera becomes more visible renders slow speed running rather less useful than might otherwise be the case.

The medium high speeds of 24 and 32 f.p.s. are very handy for sporting events as they can be used to slow fast action sufficiently to make it more easy to appreciate when projected on the screen, without having a serious slow motion effect. The highest speed of 64 f.p.s. is the normal amateur slow motion speed and slows down

(Continued on page 94)

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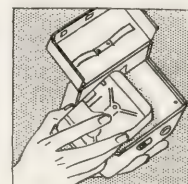
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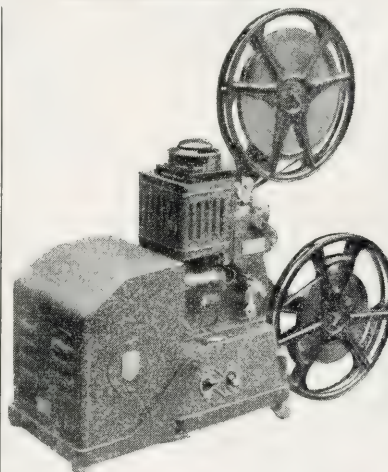
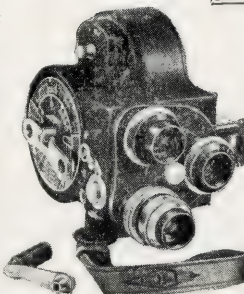
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16 mm. **Cine-Kodak** Model B; f/1.9 lens; takes 50 or 100 ft.; waist level finder; good condition .. £13 10 0
16 mm. **Ensign Kinecam 6**; Cinar f/2.8; case; good condition; List £18 18 0 .. £11 10 0

16 mm. **Siemens B** Camera; f/1.5 Plasmatt; 4 speeds; coupled diaphragm; filter; case; as new; List £50 10 0 .. £29 17 6

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9.5 mm. **Pathe** Camera; f/3.5 lens; Motrix motor; fair condition .. £1 5 0
Weston 627 Exposure Meter; good condition .. £2 15 0
9.5 mm. **Cine-Nizo** Camera; Trioplan f/3.5; 2 speeds; hand crank, also motor drive; good condition .. £3 5 0
9.5 mm. **Dekko** Camera; Dallmeyer f/1.9 lens; case; good condition .. £7 15 0
8 mm. **Keystone 8** Camera; f/3.5 lens; variable speeds; excellent condition; List £10 10 0 .. £8 15 0
16mm. **Siemens F** Camera; Plasmatt f/1.5; 4 speeds; as new .. £33 15 0

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The PRIZE-WINNERS Describe HOW THEY MADE THEIR FILMS

¶ Many of our readers have expressed a desire to learn of the experiences of the makers of the seven "Amateur Cine World" prize-winning films which were recently shown in London. From the accounts which appear below one very important fact emerges: all but one (and the exception is understandable) paid very great attention to the planning. Each prepared a script and started shooting only when that script was fully worked out. And, as one of our correspondents put it: "It is quite an inspiration to find that the success of the films was due, in the main, to straightforward composition and good photography and not to a multitude of technical tricks. In fact, the sort of films we MIGHT all make with our simple cameras IF we profit by the lesson."



A shot of this kind should be kept comparatively short because there is no movement to attract the eye and hold the attention.

f/3.5 Lens Acquits Itself Well

THE script of "Creels" was written out and divided into twelve different sections. I then visited the location of the shots with an empty camera and studied the composition and how the direction of light affected the scene. Then much time was spent re-arranging the original script. I used a loose-leaf system and only carried the pages with the shots to be taken when I eventually went out with the loaded camera.

I had not long started on shooting from my script when I found I had three kinds of shots to tackle—easy, difficult and impossible. Easy ones were those where I had luck with good light and found good compositions could be had from normal positions. Most of the storm sequences were difficult as my equipment consisted of an Ensign f/3.5 lens—I had no telephoto. Waves that had to look close up were taken very near.

I used a tripod, of course, and a + 2 yellow filter which needed frequent cleaning to save the lens from salt spray. I had to watch the waves for a long time to get to know when the bigger ones were coming, as they do at fairly regular intervals, and took up my position when quite satisfied, although on a few occasions the swirling water caught me out and I was left grimly holding on to the tripod and keeping my finger on the trigger with the water up to my thighs.

Altogether, that sequence was shot over a period of about twelve months and, as shooting was done mostly at week-ends, you will understand the difficulty of matching shots. Without the help of the fishermen I could have got nowhere, although much of the film was taken when they were unaware that they were being filmed. They got used to seeing me nosing around with my camera; even the close-ups of them talking to each other were obtained by spending a few hours with them at odd week-ends and shooting off a foot or two of what I wanted before the subjects discovered I had done it, thereby getting that complete naturalness which is essential in a documentary film.

Enthusiasm

The sequence of the "pulling" of the catch was taken on a holiday week. I had to turn out of bed at 3 a.m. and on arriving at the harbour was told the weather would be hopeless for my purpose. So next morning I arrived at 4 a.m., to be told the same thing. The third morning I got there at 5 a.m. and decided to risk it. Although the sea was calm off the shore, two miles out it was almost impossible to stand up in the boat, but by holding on to the mast I got a fair number of sufficiently steady shots, although the small boat and the focal length of 1-inch lens made the finished result unsatisfactory since they created a very 'cramped' effect. But it was impossible to take the sequences in any other way without a boat big and steady enough to shoot from when I could have varied my angles.

Lap dissolves were, I thought, necessary for some of my shots and I contrived these by using an old Pathe iris diaphragm which I built with Bristol board into an inch hood and which, when fitted on the camera, can be operated

(Continued on next page)

with one finger when finishing a shot. As the Ensign can be reversed, to open again on the next shot, a perfect dissolve is obtained

Titles were done by myself with an 18-inch supplementary lens bought from an optician and ground and

mounted into another Bristol board hood. I found, by the way, that all the water shots were improved by using a hood, especially shots looking into the brighter or sparkling surface of water.

J. H. LORIMER

How Negatives were shown being Developed

WHEN I set out to make my film "Snaps," which shows the commercial processing of a roll of film for an ordinary snapshot camera, I was immediately faced with certain difficulties, as normally most of the processes connected with Developing and Printing are carried out in very dim red, green or yellow safelights. It was necessary to use Photoflood lighting to film the scenes but at the same time white light of any sort would fog the films.

The difficulty was overcome by using paper films, which, as many readers are aware, consist of a sensitive emulsion coated on to a paper base instead of the more usual celluloid. Most unexposed celluloid films, when exposed to photoflood lighting, will darken considerably, but paper ones, due to the whiteness of the paper base, look white when filmed. So the unspooling was done with paper films. They were then lowered into the developing tank, where, of course, they turned black, having been exposed to white light.

Ingenious Faking

The next step was to show developed but unfixed films being transferred from the developing tank to the fixer. In the normal way the developed images on celluloid films show up against the creaminess of the rest of the emulsion, but if the white light were switched on at this stage, the whole of the film would turn black. So it was now necessary to change the films already in the developing tank for a batch of paper films that had previously been exposed in a camera, developed, fixed

and washed and thereby rendered insensitive to white light or the action of the developer.

When celluloid films come out of the fixing tank they have lost their creamy appearance, so that to show this stage it was necessary to substitute the paper films for a batch of celluloid ones that had previously been exposed in a camera, developed and finally fixed.

Similar problems were encountered in the printing room, where it was necessary to show the images of prints developing up in a dish. The difficulty was overcome in this manner. Prints were made, developed, fixed and washed in the ordinary way and then bleached out in a Potassium Ferricyanide and Bromide bleaching bath as used for sepia toning. They were now insensitive to white light and could be developed up slowly in diluted developer.

Suggesting Dark Room Illumination

It was originally intended to stain portions of the film a pale green and yellow to suggest the illumination in the developing and printing rooms. I proposed doing this by hand in a dish but I found many of the shots were too long to handle conveniently. Furthermore, it was impossible to stain two consecutive portions of the film to the same depth; so I made a special wooden rack on the drum principle to hold about 50 feet of film, hoping to be able to revolve this in a shallow dish containing the stain and so get the whole film stained to the same depth.

This was also not successful as the stain formed in rivulets down the film as soon as it left the dish and so caused streaks. In desperation I got my local ironmonger to make me a circular tin container to hold the whole rack, but to my amazement 4 gallons of solution were required to cover it. As a last effort I emptied a whole bottle of stain in, filled up with water and hoped for the best. I examined the film in 10 minutes, $\frac{1}{2}$ hour, 3 hours and finally 3 days, but there was not a sign of the film staining, so I gave it up. I could have sent the film to a commercial house, but I was afraid they would stain it too deep for the effect I wanted.

All rules, says the cynic, are made to be broken; and certainly the fact that the horizon cuts across the picture does not greatly detract from the effectiveness of this study, but it would have been a better composition had a lower viewpoint been chosen. This would have concentrated attention more completely on the boats and emphasised their lines.

However, I did eventually hit on a method which gave me the results I desired, but it could not be used when the film was shown in London. It simply consists



of holding a piece of coloured celluloid in front of the projector lens—about 1" in front and covering about one-third of the lens area. This gave just the right suggestion of colour without making the results too deep or spoiling the definition.

Kodak S.S. Pan. film was used and six Matelux lamps in reflectors. Exposures throughout were calculated on the Smethurst High-light System.

E. J. MARTIN

Value of Coupled Range-Finder

THE situation in the fens seemed to present an ideal opportunity for an amateur film of the documentary type. The film, "Flood," was shot entirely without script or scenario, the continuity and dramatisation being almost together introduced in the cutting. Throughout the shooting, except where insufficient light was available, a micro 5 filter was used in order to keep the shots contrasty and dark and in harmony with the nature of the subject.

Three days were devoted to shooting the main bulk of the material used in the film, although about 100 ft. of subsidiary shots, mainly close-ups, were taken afterwards. An effort was made to concentrate on action; the men working at their various tasks, the lorries bringing up sand, the pumping engines working against time to stem the rising waters. Shots were taken of the floods before the bank broke, when the level was at its highest and when the waters had again subsided.

Story of a Flood

The Movikon, with its coupled range-finder, enabled shots to be captured both with the one inch and the three inch, which otherwise could never have been obtained. These were mainly C.U.s of the workmen and helped greatly in creating a dramatic effect. Fortunately, everybody was much too busy to look at the camera. The writer then had about 500 ft. of assorted shots, mostly good photographically. These were catalogued and assembled on paper regardless of their chronological or factual content, to tell the story of the flood as follows.

The flood waters rise in spite of all efforts to stop them; finally the banks break and desperate efforts are made to save as much land as possible; nevertheless, vast areas of land and houses are flooded; efforts are made to stop further damage; the level drops at last, to reveal ruined crops and uninhabitable dwellings; the danger past, the farmers realise their plight and amid the still flooded land the sun goes down on the one saving factor, the strange beauty of the gradually subsiding waters.

Extra Shots

Various extra shots were needed. The introduction; rain, snow, tide, the causes of the flood, were shot when and where possible. The shots used after the impressionistic representation of the actual break: the shouting



An ideal combination for sure-fire audience appeal: children and baby animals—both, of course, quite unconscious of the camera.

workmen, running feet, snatched-up shovels; those before the break; the sandbags, shovels filling them with sand, sacks being dragged to the

camera; all these were shot in the garden with the aid of two gardeners, a hose and the 3" telephoto.

The titles such as "Help," "Danger," "Menace" were shot on the titler in stop motion, the camera being moved forward, faded in, re-focussed and the C.U. lenses changed where necessary in between frames.

In the absence of any actual shots of the bank breaking or broken, this phase was handled *à la* Pudovkin—gradually increasing C.U.s of the workmen, the engine parts, gauges, clocks, rising water and a piece of gradually fraying rope to represent the bank, being cut faster and faster. When the rope gives the cuts go down to two frames. These were spliced while untrimmed and cut to two frames before the next strip was joined. Even then, one torn perforation in a two frame strip meant re-cutting the whole sequence.

Evoking a Mood

Throughout the shooting of the subsidiary shots, when full control of the shot could be exercised, an effort was made to reflect the mood of the action in the shot content. For instance, the clocks which gradually approach 12. The first is a dainty china one, the next an ordinary alarm; these are shot fairly near, but the whole clock is shown. The ones that follow are shot nearer and nearer, from an increasingly low camera angle and are lit more and more harshly.

The running feet were shot at 12 f.p.s.; the crushing wave of water after the bank breaks at 64 f.p.s. and at



as low an angle as possible. In the quick cut sequences, shots which had been seen before were cut shorter than those which were seen for the first time or from a different angle.

An amusing study, but the cine cameraman should not be content with only one view. A shot from behind, from the side or from a low angle at the front would provide a charming picture. But one would not, of course, religiously cut to each position: two should be enough.

There is no limit to the shortness of a shot provided it is reasonably close and has been seen often enough before—always, of course, provided it is among other very short shots.

After the climax the tempo was considerably slower and the flooded land shots were cut up to three and four feet long. Even so, there are more cuts in the film than there are feet! The sequence showing the farmers grumbling about the situation over their beer was shot with the aid of two local farmer types, and several other shots were taken to rub home the fact that their implements were idle and their land useless.

The flooded houses and roads were shot on a car tour of the affected area and where possible the same spots shown in the later sequence when the water had dropped in order to show the difference of level.

Making the Titles

The main titles were double-exposed over a background of actual scenes from the film projected on a sheet of ground glass and dissolved into one another. A reading was taken of each scene with the meter and the fades out and in arranged to occur before the shot cut to another of different density. The ground glass was shot as usual. Sub-titles were double-exposed over seething water.

It was difficult to know how to finish the film. It was too early to suggest what action had been taken to prevent further floods; so we finished with micro 5 filtered shots taken as the meter indicated into the sun and one or two deliberately under-exposed and the filter factor being neglected. We felt that the film dragged a little towards the end, but really didn't see what we could do about it except trim it more and by that time the writer had splicer blisters on one hand and scissor blisters on the other! So we left it.

K. KING

A Neat Example of 'Cheating'

THIS year my wife and I decided to make a joint film of our holiday instead, as previously, of competing with separate pictures on 16mm. and 9.5mm. We decided to go to Italy immediately it was announced that train cruises were again running, although we both felt that such a highly organised trip, where every moment was planned and accounted for, was not the ideal holiday for making a film.

We had to try and think of some sort of a story to hold our proposed film together and one day, while gazing reflectively into the kitchen sink, my wife heard me whistling the "Isle of Capri" and her imagination was not long in evolving the scenes with which our picture opens. It was left to me to arrange how the "romance" should be carried on and as there was neither time nor opportunity for a lengthy entanglement and any dream beauty could not be brought home as a souvenir, I decided to take my cue from the song itself—"fate hadn't meant her for me"—and arrange for someone else to take over before the situation became difficult.

We were particularly fortunate in this sequence in finding a girl and a man in our party who at a moment's

notice played the parts for us with but a single rehearsal. The sun was rapidly sinking behind buildings and had quite gone a few minutes after the shots were taken, and the remains of our colour film only just lasted out.

Another thing we had to plan before starting was our transition from home to Italy and also between the various centres there. As the picture promised to be long enough in any case, we thought that luggage labels on which were superimposed revolving railway wheels would be brief and to the point. We had merely to remember to fade out on a typical scene of each town we visited and in the case of Venice to get a shot of myself winding up the camera to join up with the sequence commencing with my winding up the gramophone.

In a country so prolific of architectural beauty, it was inevitable that we should overload ourselves with still camera material and for this reason we decided not to film Florence, but my wife so regretted this that on the morning of our departure she rose at 6 a.m. to take the scenes featured in the picture, hence the heavy shadows on the river.

When all our material was assembled for editing and rolls had been discarded, it was still too heavy with

scenic stuff and we had to think of more personal incidents to lighten it. A worn-out shoe gave us the idea for "Two of the ruins that Rome had knocked about a bit." This sequence was not taken in Rome but at a ruined abbey in Wales and a few disconnected shots of myself with children and one of a cafe scene were worked into an incident with the aid of two additional shots taken at home.

The superimposition of a girl's head on a piece of music while it dissolved from cover to interior was taken four times. Trouble arose with the label sequences on account of a temperamental clockwork train which

either went mad or stopped dead in the middle of a shot and resulted in three re-takes being necessary. Re-takes also account, in the opening shots, for the fact that my wife brings me a holiday folder in August and returns happily to her seat towards the end of November, but the difference in the vegetation is hardly noticed. It took us months to complete the picture, by which time we were nearly as sick of it as we were with one another, but needless to say, an *Amateur Cine World* Plaque has more than restored our connubial harmony and we look forward to competing again next year. L. DAY

Close-Ups with Fixed-Focus Lens

AS long ago as the winter of 1934-35 the idea of making a film about the River Clyde attracted me, but when a rough scenario was drafted out the subject seemed so comprehensive that I turned from it in despair. During the following winter the various problems in connection with the film were considered again, but it still seemed impossible to give some adequate idea of the River in 200 feet of 8mm. film and once more I reluctantly turned away to other subjects.

There must have been some very real urge, however, to make the River film, for the winter of 1936-37 found me once more wrestling with the script. I realised that my chief trouble lay in attempting to follow the river from source to mouth, showing something of all the activities and interests met with. I should have gathered such a conglomeration of shots that the finished film would be agitated and shapeless—no real impressions would be left in the mind of an audience. Then, at last, I hit upon the plan of showing the river and the life of its people in four bold sketches and letting the rest go hang.

Exposure

My camera is a Kodak f/3.5, which, while exceedingly efficient within its limits, does not allow of trick photography, so the script was kept perfectly simple and straightforward. Good quality was aimed at rather than anything spectacular—a 2x yellow filter was used for most shots and Weston meter for all shots. The value of the meter was amply demonstrated in one particular shot—that of the electric welder at work. Here was a real problem in exposure, but the meter was taken close up to the subject, passed all over it and, as ever, told me the truth.

As my lens is a fixed focus, I had to make the ultra close-up shots with the help of Woolworth spectacle lenses and here a point of interest arose. There is a close-up of a piece of blossom which nearly fills the screen and I wanted

Sombre tones suggest power. A lower angle would still further enhance that suggestion, causing the engine to loom majestically into the picture.

to make this change into an apple. As my camera cannot make a dissolve, it seemed best to pull the piece of blossom back a foot or two until it was out of focus, then to stop the camera while the blossom was stripped and an apple wired on neatly in its place. Then, with the camera running, the apple was brought forward into focus and into the position originally occupied by the piece of blossom. Alas, owing to the amazing depth of focus of the 14" Woolworth lens, that blossom remained in sharp focus all the time, although it was moved back three feet; even other branches of the tree several feet away are in reasonable focus.

When cutting and editing the dock section of the film I came upon a point which interested me. The majority of the shots in this section are, owing to smoky atmosphere and poorish light, rather grey, but in among them were a few sparkling shots of splendid quality. When I ran the finished section through the projector I was aware that something was wrong, though I could not say what. That section went through the projector

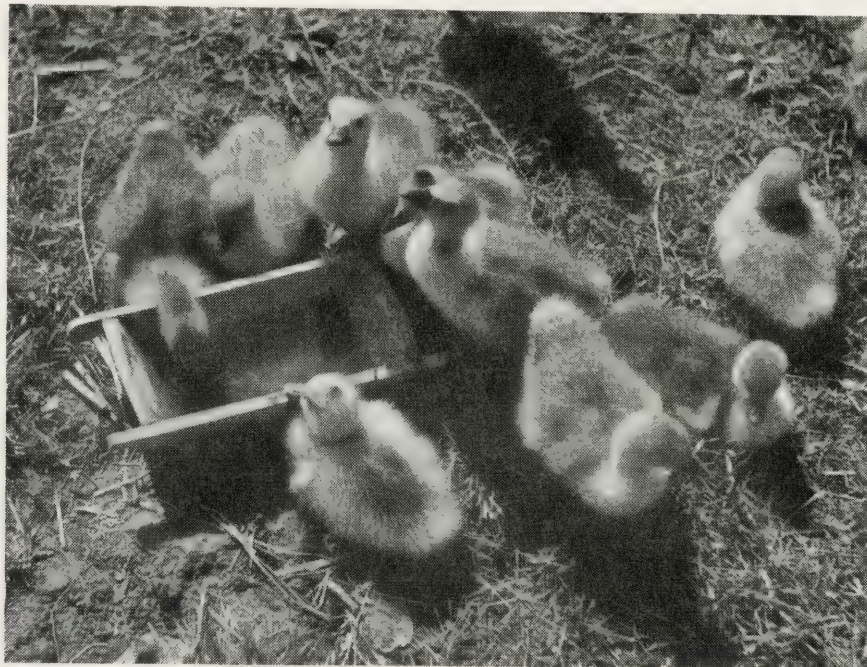
(Continued on next page)



a dozen times or more before it dawned on me that those few sparkling shots were spoiling the whole thing. Not only did they spoil the tone of the other shots, but they seemed entirely out of key with grimy docks and coal tips. Out they came and the section marched smoothly instead of stumbling along.

"Deepening River" was a most interesting film to make and there is an abundance of good material left on Clydeside for another film. Perhaps some day I'll make it.

G. V. LAWRIE



Risking Their Necks for Safety

"SAFER BECKENHAM" was intended primarily as part of the "Safety First" propaganda during Safety Week in Beckenham. "Safety from accidents" being the theme, it was decided to start with an accident sequence as a prologue, the rest of the film showing causes of accidents and how to avoid them.

The film opens on a close shot of traffic lights, at "Stop!" These were filmed in colour, although the rest of the film is in monochrome and care had to be taken to keep the background of the lights as colourless as possible to avoid contrast with the adjacent monochrome shots. The lights turn to green and the traffic moves forward in long-shot. To build up the tempo leading up to the accident the traffic is first filmed moving obliquely across the camera, but gradually the shots become closer and shorter, the traffic moving at right angles to the camera. This appears to make the streets look more dangerous and congested.

The actual accident shots, although cross-cut with scenes in a busy street, were taken in a quiet street. All the principal actors and some of the crowd were members of the Beckenham Cine Society, all experienced

in film-making, and as a result the "casuals" in the crowd were easily controlled.

The material for the second part of the film was easy to find. There is a little book called the Highway Code and the script was based on this. At this stage there was a danger of the film becoming a catalogue of "do's" and "don'ts," illustrated by moving pictures, and so instead the good and bad of each class of road user were personified and their behaviour contrasted, sub-titles being confined to the beginning and the end.

The treatment of each item was carefully worked out on paper and the proposed location visited. The camera was set up and the relative movement of traffic and pedestrians noted. Several times it was necessary to revise the treatment as a result of these tests. The chief difficulty was timing. In most cases someone had to appear to have a narrow escape; at the same time his life and property must in no way be actually endangered. Where a vehicle appeared in a scene, the timing was sometimes taken from the driver by means of a code of signals on the hooter.

The Price of Realism

The cost of the film was about £10, which represented materials. The only other expense to me was the sacrifice of my bicycle, for which I paid ten shillings two or three years ago. One accident scene must have been realistic because there was a very indignant letter in the local press from a man who had driven past at the time and thought he had seen a real corpse under a lorry unattended.

Exaggeration was often necessary. For example, the careless driver or cyclist looked very tame at 16 f.p.s.

So 8 frames was used, but it meant waiting until no passer-by was visible, otherwise his movements would have looked ludicrous. To avoid attracting unwelcome attention, some of the scenes were rehearsed in a side street and only transferred to a busy spot when satisfactory. Sometimes members had to be posted with red flags to warn other traffic, while a green flag waved by the assistant cameraman was the signal for the action to commence. When necessary, stopping marks were made in white chalk on the roadway and on one occasion the unit turned out at 7 a.m. on a Sunday morning for some of the more dangerous shots.

In the film, drivers, cyclists and pedestrians all came in for their share of "home truths." The epilogue of the film is a title based on some remarks made by a Chief Constable some time ago. Before production commenced the script was referred to the Police and the local Safety First Committee, who gave useful advice and assistance. The Borough Council obliged with motor lorries and an ambulance. 650 ft. were shot and 410 ft. used.

J. MANTLE

Shots of this kind are a valuable means of instilling variety into a scenic film. It is worth while taking such shots as the occasion offers and to put them into one's 'incidental' library, to be drawn from from time to time.

No Filming Until Script Was 'Exactly Right'

A YEAR ago the Islington and Finsbury Housing Association invited me to help in the making of a film of their activities. This film, "Where Can They Go?" was intended to be shown to the wealthier class with a view to raising funds.

Several Sundays were spent in the poorer districts, studying the people and the conditions under which they lived. It was only when these were fully understood that we started to prepare the scenario, on which a good deal of time and trouble was expended, because it decided the mode of presentation and led up to the whole purpose of the film—the appeal for money. Not a foot of film passed through the camera until we were satisfied that the script was exactly right.

Filming in Poorly-Lit Interiors

When shooting actually began, however, many problems presented themselves. The first was that the rooms in the poor houses were small and underlit, which necessitated the use of a wide angle lens of as large an aperture as possible, but we did not supplement the natural lighting so that a contrast with sequences taken in middle-class houses, where we were able to use electric light, might be obtained. In all such cases $f/1.5$ and ordinary panchromatic film gave adequate results when it was sunny outside. The local Council meeting was similarly photographed, but in this case super-sensitive film was used.

Interior scenes in middle-class houses and a shop were taken with three photoflood lamps, panchromatic film and $f/1.5$ for long shots, but for close-ups one lamp with $f/2$ was found to be adequate. We photographed the poorer quarters on dull, drizzling days and the better class streets in brilliant sunlight and once again the contrast between a prosperous road bathed in sunlight and a miserable alley drenched with rain was most effective.

Curiosity and camera-consciousness were the next difficulties we had to face and we overcame them both by using two cameras—one, in the foreground, to keep the crowd occupied and another, less obvious, to do the actual shooting. We found that moderately close shots, too, could be taken unobserved from the windows of a stationary car and this was especially useful in the case of children playing.

The inevitable odd foot of film remaining at the end of each exposed reel was utilised in photographing rough hand-written titles, afterwards used during the preliminary editing. Altogether 1,100 feet of film were exposed, containing comparatively few retakes. We began editing by piecing together the various sequences, including

If you are making a film of London and are taking some shots showing the pigeons at Trafalgar Square or St. Pauls, do not be content to show only the pigeons flying about. There will be plenty of opportunity of showing someone feeding them.

the rough titles, in correct order. The result was projected and re-projected, faulty shots being eliminated at each projection.

The film now being 600 feet long, serious cutting began and each sequence was given exact length and position. The length of the final result was 400 feet. Titles were then made and inserted, and prints ordered, so that the master copy could be preserved. The time taken in making the film was nine months (week-ends only) divided as follows: 1. Covering area and investigating conditions—7 weeks; 2. Preparing scenario—3 weeks; 3. Shooting—14 weeks; 4. Rough editing—9 weeks; 5. Necessary re-takes of details—2 weeks; 6. Final editing and completion—4 weeks. It will be seen that the actual shooting is only a small part in the making of a film of this nature and that the conception, mode of presentation and editing are at least of equal importance.

E. E. SOMAKE

COMPETITION FOR SCENARIO OF A FILM ON THE LEAGUE OF NATIONS

The Secretariat of the League has opened a competition, with prizes, for scenarios for documentary films on the League of Nations.

(a) For a general film describing the fundamental purposes of the Covenant and the principal activities of the League;

(b) For a film dealing with some special branch or aspect of League work (e.g., the settlement of some political dispute; some aspect of the work of the Health Organisation—such as malaria, epidemics, standardisation of sera; or Communications and Transit—such as the unification of road signals, buoying and lighting of coasts, pollution of the sea by oil; or the organisation of the control over the legitimate trade in opium and dangerous drugs, etc.).

The films should be sound films, with English and French versions. Scenarios should be addressed to, and should reach the Secretary-General of the League of Nations, Geneva, not later than August 1st, 1938. Further information can be obtained from the Director, Information Section, Secretariat of the League of Nations, Geneva.

Apropos the National Trust film competition recently mentioned in these columns, we learn that free copies of their films are to be given to the first three prize-winners.



Points About Film Construction

¶ Since a substantial portion of this issue is devoted to accounts of how readers made their films and readers' criticisms of the prize-winning films, we feel that to give the same amount of space as usual to the monthly criticism of readers' films would be pitching the critical note a little too high. So for this month only we abstract a few points of interest suggested by productions recently viewed, but shall return to the old style next month.

Horizons

The straight cut is the simplest and most effective form of transition; indeed, it is the basic transition, but, unwisely employed, frequently produces an undesirable state of affairs in scenic films. As an example, a long shot is followed by another long shot from a similar angle, with the result that the horizon appears to jump suddenly and confirms the psalmist's opinion that the valleys can skip and jump like young lambs.

Sudden jumps of this kind destroy the illusion of reality and impair the leisurely tempo which should characterise the scenic film. A dissolve is not of any great help because while it may preserve the rhythm it produces the unnatural effect of the horizon being slowly raised or lowered before the eyes. (This is not, of course, to condemn the dissolve as being a wrong transition; it is just that it is scarcely correct in this context. One example of its correct use is given below).

The most suitable way of overcoming the difficulty is to separate the two long shots by one or more shots in which there is no horizon. These shots should, of course, have affinities with the two long shots, for they will, in effect, be continuity links. Thus a medium close shot of blossom, of a cow grazing or of a hedge festooned with honey-suckle will serve. If the hedge follows the same line as the horizon, the first long shot could well dissolve into it because one will thus be matching similar patterns while preserving the tempo. The horizon and the hedge do not have to coincide; the one melts into the other. But *two* horizons should and the impossibility of securing a position in which one falls directly on the



Angles that deviate from the normal should be used with discretion. There should be a reason for their use. "Because they make a change" is not a reason.

picture-making. It is doubtful, however, whether one can remain very puritanical in the film business. Showing by inference and suggestion and the elimination of inessentials are the keystone of cine technique; if the gaps caused by the elimination of inessential matter can be bridged without apparent strain by the moving camera, then the movement is justified.

Consider the following: A film opens with several establishing shots of the countryside. In the distance is an inn around which the film revolves. There is no human being in these opening scenes, but there will be many human beings—probably—watching these scenes on the screen. Since they will be in the position of observers, it is reasonable to suggest that they should do what an actual observer of the actual scene would do: move about. It is no more unnatural for an audience to move towards an object while still in their seats than it is for different objects to succeed each other on the screen and with each succeeding image to annihilate time and space.

The movement must, however, have purpose and direction. If it is aimless it defeats its purpose. Since,

Suggested by Readers' Films

All films—of whatever subject, length or size—submitted for review, are automatically entered for the "Amateur Cine" Ten Best Films Competition. Ten handsome plaques are awarded annually for the year's ten best films. Films should be packed in film containers and addressed to the Editor, "Amateur Cine World," 300-304, Gray's Inn Road, London, W.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your own name and address and the cost of return postage.

other shows that neither straight cut nor dissolve can solve the problem.

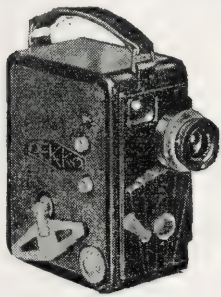
Moving Camera

There are purists who object to the moving camera because, they argue, it makes the audience conscious of the mechanics of

(Continued on page 88)

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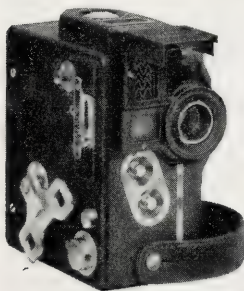
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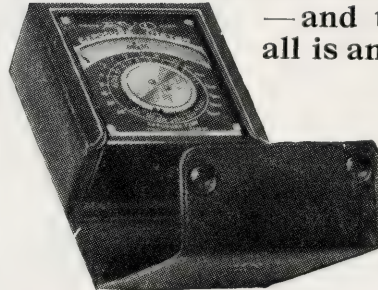
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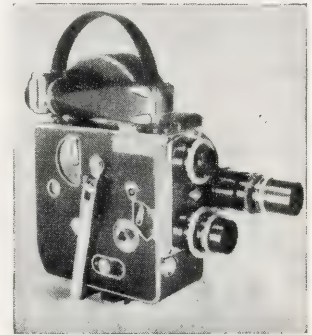
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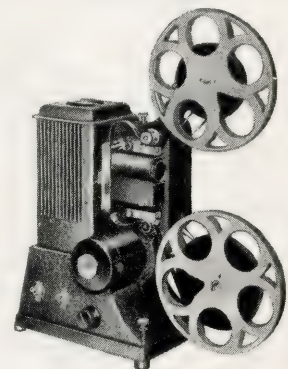
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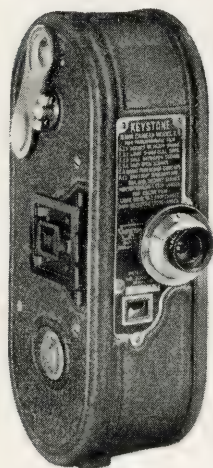
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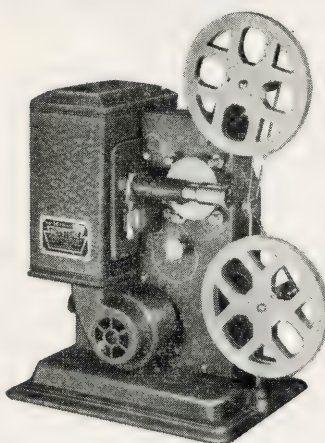
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Points About Film Construction

(Continued from page 86)

in the case quoted above, the inn is the focal point of interest and our aim is to get there as speedily as possible, but yet with a semblance of leisureliness, we can employ the trolley shot and dissolve to better effect than we could straight cuts.

The camera can begin to move towards the inn sign and after it has travelled a few yards *and while it is still moving*, we can dissolve to the sign itself. This treatment should not be considered as providing a carte blanche for the indiscriminate use of incomplete moving shots.



A scene from the current production of Ravensbourne Films (amateur film society) in the making.

Here it is purposeful, the camera being the eye of the beholder. While it is incomplete in itself it is completed by the shot of the sign and further, it directs attention to the sign more forcibly since it prepares the audience for a sight of it.

The movement assists the flow of the narrative and is not out of place. A trolley-up to a close-up of, say, a flower would be, because it would have no direct bearing on the theme. Incomplete, *haphazard* movement is dire. A pan that suddenly stops for no reason at all is irritating to watch and a dissolve half-way through does not help. If one pans it should be because one wants to show a scene that cannot be encompassed in the limits of the viewfinder. And if that is the case, it is obviously wrong to cut out part of the scene by dissolving into what should be the finish of the pan. In the case of the trolley to the inn the intervening landscape is of no importance and hence the treatment is justified.

Train Journeys

If the journey is used as a continuity link the footage should be very short, but even so it needs rather better

treatment than is usually given it. Shots from a train are all very well in their way, but are scarcely complete without a few shots of the train. This involves filming on at least two separate occasions. It does not in the least matter that the train shown in shots from the side of the track is not the same as that in which the journey was made. The audience assumes that it is. The whole purpose of taking the shots of the train is to intercut them with the others. There is little point in grouping them altogether.

When filming from the train do not shoot the passing scenery broadside on for the result will be just a blur. Film at an oblique angle. Do not concentrate only on the scenery. Smoke billowing past scudding telegraph wires gives an effect of a faster speed than shots of the landscape. Be on the look-out for felicitous effects. A shot of a passenger popping a chocolate into her mouth can be matched with one of the train disappearing into a tunnel. The shots must be very short—in most cases little more than flashes. Remember that you are seeking to give an impression of the journey, not the journey itself.

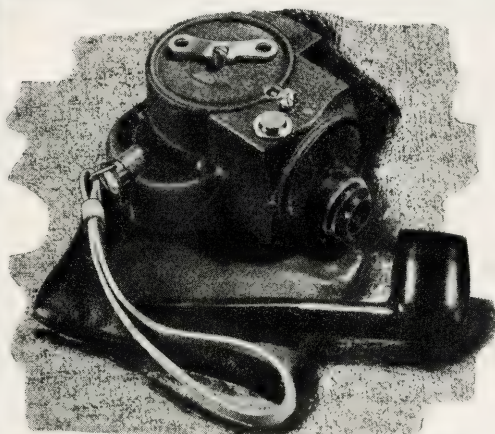
Film and School

One of the most penetrating books on the film that we have come across for some time is "Film and School" by Helen Rand and Richard Lewis (D. Appleton-Century Co., 4/6). It is described as a "handbook of moving picture evaluation." "Film and School" does

not deal primarily with educational films. It is an appraisal of the film as a powerful instrument in education, an attempt to correlate it with the other activities in the school curriculum.

Every discerning amateur will find it of very considerable value because it will enable him to clarify his own ideas about film production; it probes and analyses into the many processes that go to the making of films and assesses the worth—or lack of it—of the results. It describes story requirements, how it is built and handled, settings, characters, types of acting. In the section, "The People Who Make Moving Pictures" are described the mechanics and economics of commercial film production.

We cordially recommend to cine societies the many methods enumerated of rating pictures. Specimen score sheets are given on which the user is required to mark his rating. +3 is the maximum mark and -1 conveys the lowest possible opinion. The student then compiles his criticism under various heads such as: Entertainment value, basic theme, story (as told by the picture), social value, plot and structure, direction, acting, photography, settings, costumes, make-up, properties. Each section is given a "weight" score. Thus, that for entertainment value is 15, while direction is scheduled at 10. The total score is obtained by multiplying the number of marks (from +3 to -1) with the weight score. As an example, if you think that the entertainment value of a certain film is less than nil, it would get -15 marks. If you assess it at 2, the total is 30. A profitable and entertaining club night could well be occupied with filling in and discussing such a questionnaire.



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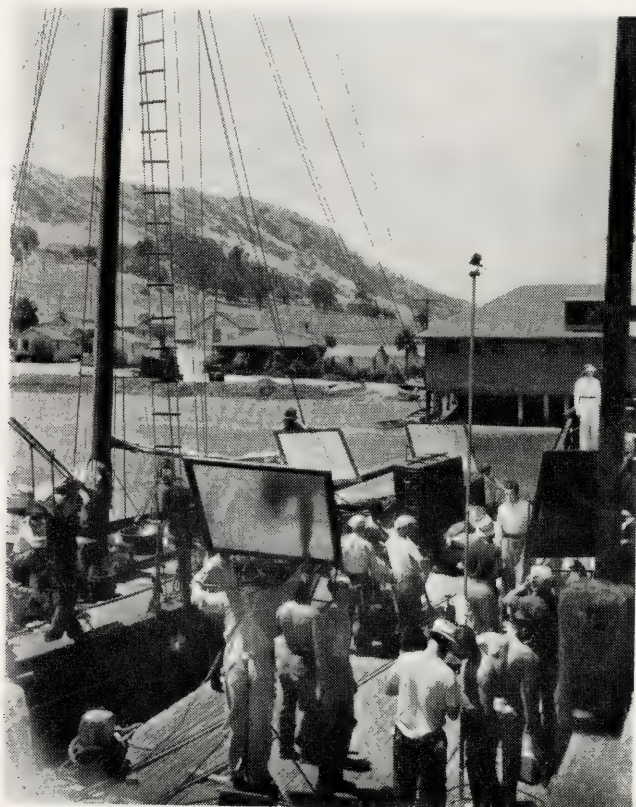
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MONTH'S BEST FILM from British Studios

By A. VESSELO

AS far as British studios are concerned, the month's event is *Young and Innocent*. This is good standard Hitchcock-melodrama, neither his best nor his worst, and containing various of the failings as well as the virtues of his usual style. The failings relate chiefly to structural logic: the opening scene, for instance, which ought to bring us right into the story at once, could probably, with advantage, be omitted entire; and there is a point where the hero gets to the heroine by climbing through her bedroom window, though we have nothing to explain how he knew where it was.

The virtues, on the other hand, relate to general background atmosphere and to detail effects. At creating suspense by counterbalancing the normal and the abnormal, Hitchcock, as we know, is an adept. The normal here is represented by the sleepy English countryside, the abnormal by a hunt for a man accused of murder.



The professionals realise the value of reflectors. A scene from the Technicolor production, "Ebb-Tide," in the making.



On the end of the camera crane used for "Wells Fargo," important Paramount film released this month.

A typical contrast is provided when the fugitive finds himself accidentally involved in a genteel children's party at a house on his way.

The scene in the hotel where the real murderer is finally tracked down shows Hitchcock as the excellent craftsman that he is. It consists of a long and careful moving shot, starting in the entrance-hall with the music of an orchestra coming faintly to our ears; moving into the restaurant where the heroine is sitting and looking out anxiously for the guilty man, of whom she knows only that he has a nervous facial twitch; proceeding right round the room, past tables and dancing couples, the music growing meanwhile louder and louder—until it picks out the one group of people among whom we should least expect to find our quarry and travels forward into a big close-up of a lone man at the very back. Then suddenly his eyes twitch and if we have not yet recognised him we are in doubt no longer.

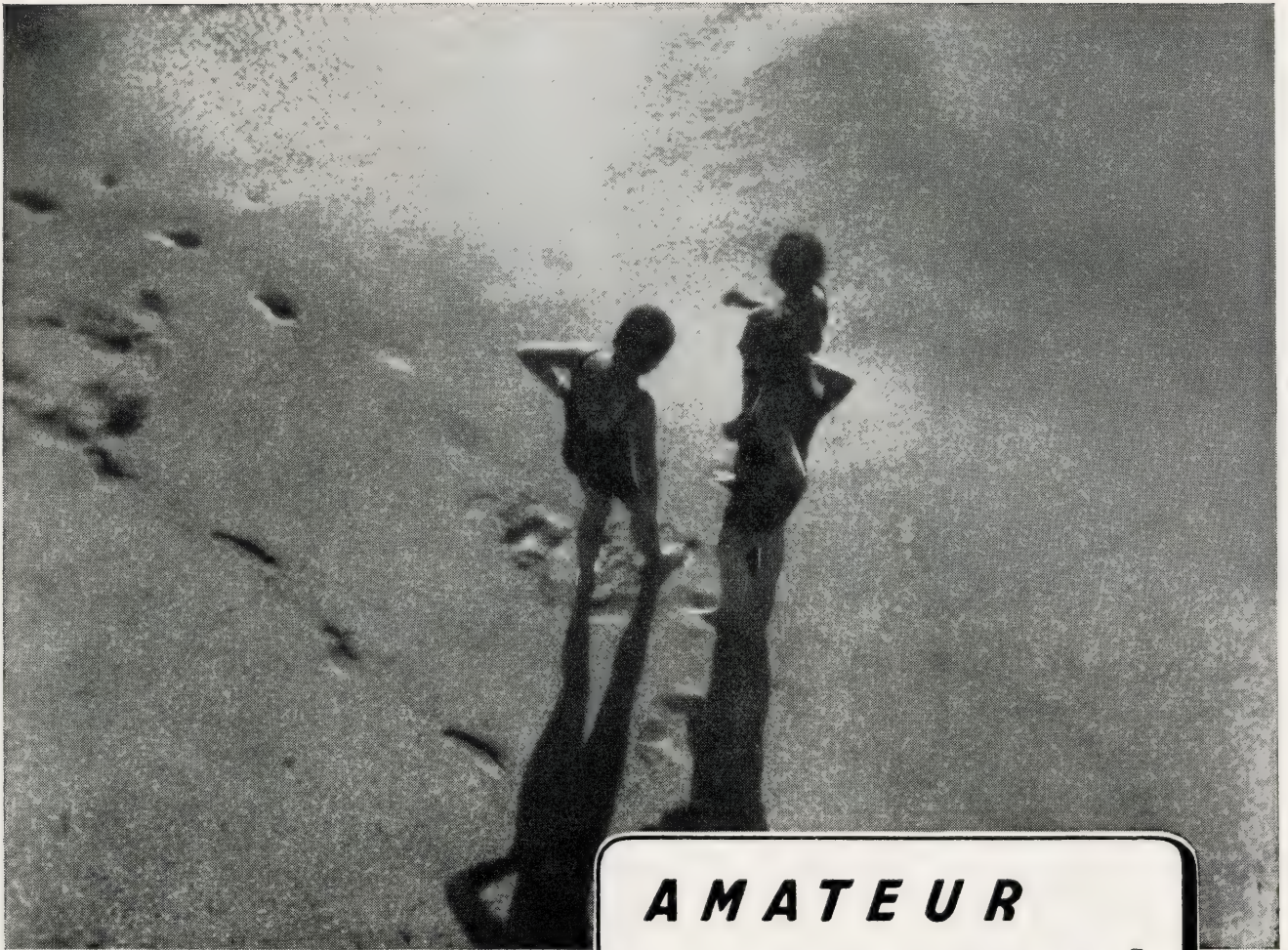
The Danger of Imitation

There is one little effect which fails to come off and it is worth dwelling on because it shows the dangers inherent in imitation—even when one is imitating something that one has previously done successfully oneself. When the two girls discover the dead body on the beach they retreat in horror, but instead of their cry of fright we hear the scream of a seagull which is shown circling above.

Hitchcock used a parallel device in *The Thirty-Nine Steps* and there it was hailed justifiably as a brilliant technical stroke. But here, largely because it is such a deliberate copy, it has little strength. Oddly enough, also, he seems to have missed the point of his own method. In the other transition, from the shocked charwoman to the whistling train, he was transporting us to a distant place where important action was in progress; but here the seagull is introduced purely and simply for the effect and being just overhead, would probably not have drowned the girl's cry.

Wells Fargo is another of those films that the Americans on occasion do so skilfully, tracing the historical development of pioneer states of the Union over a stretch of

(Continued on page 92)



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What's On at the Cinemas This Month

(Continued from page 90)

One of the most spectacular films of the month is "Wells Fargo," a production still from which is seen alongside.

years, while focussing down the foreground interest on to a small group of individuals. There is always in these cases a grave danger that the formula love-interest will overwhelm what really matters, but Frank Lloyd has demonstrated before now that he can be relied upon to establish the proportions accurately. Instead of making the march of events into a mere backcloth for a time-worn tale, he looks *through* his characters into the bigger things beyond them. The structural problems here are in certain ways very similar to those of *Marie Walewska*, reviewed in the last issue.

The film is, of course, to a large extent an essay in the spectacular—outdoor photography on a grand scale, elaborate reconstruction of early American townships and magnificent handling of immense crowds, who look as if they are really behaving spontaneously and not just acting to order; but since it is sometimes forgotten, it may be pointed out that spectacle at its best is not merely a matter of hundreds of people and huge sets, but depends very greatly on skilled camera work and cutting. *Wells Fargo* should make this clear.

A Strain on the Continuity

The covering of thirty years or so in the action naturally puts a strain on the continuity (again, compare *Marie Walewska*). For each of the longer time-lapses the film, probably wisely, uses sub-titles: some may find them a shade obtrusive in a talking picture, but they have at any rate the great advantage of being perfectly plain. At the end, however, when Joel McCrea, now with greying hair, is presented by his fellow-townsmen with a shield to commemorate his achievements, the precise date, if we are exercised about it, is to be found not in a sub-title but inscribed on the shield. This date is not pressed on our attention, but left to our own observation.

The difficulty of the long time-lapse is otherwise solved in *The Last Gangster*. To suggest Edward G. Robinson's years in jail, we are shown a drum revolving

repeated many times. This is perhaps of more interest as indicating a conscious recognition of the problem than as an entirely valid solution. It smacks rather of artificiality.

In view of the title and the name of the leading actor, the film's category is obvious. Technically without question very sound, as this class of film has a habit of being, it yet contains morbid and brutal elements which will not be to everybody's taste.

A Faultily Conceived Passage

There is also one passage which is faultily conceived. The gangster and his son, having been man-handled by the gang in order to make him tell where his money is hidden, are finally let loose, at night and in the rain, in a strange countryside. The gang go off in their car after the treasure. Later we switch over to the boy's anxious mother at home and it is learned through a telephone call that the gang have been rounded up and are all dead. This event is much too dramatic and important to be noticed so indirectly and should certainly have been shown.

Ebb-Tide is in Technicolor, but the colour is not as good as it was in *A Star is Born*. The general effect is to give that heavy hot-house atmosphere which comes from over-colouring. This is chiefly due to outdoor glare, over-emphasis of particular tones (red or yellow) and inconsistencies of colour-values between shots. In other respects the film suffers from excessive slowness of tempo and a theme whose point is very vague. It has, however, one sequence, dealing with a typhoon at sea, which is excitingly handled.

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Getting Good Colour with Kodachrome

(Continued from page 65)

mid-day hours. Some of the most beautiful effects in colour can be obtained in the early morning and late afternoon. A white cottage, which to mid-day sun will appear stark and cold will gain added warmth and colour when lit with the rays of the setting sun. We must be careful, however, to avoid assembling such shots between those taken in mid-day sun, otherwise they will appear too yellow.

It is possible to balance up shots taken in the late afternoon so that they give the same colour rendering as those taken at mid-day, providing that we keep the shadow portion of the scene at a minimum. This is accomplished by using a pale blue filter, which corrects the excess of yellow in the light.

Messrs. Harrison & Harrison, of Hollywood, make a set of six of these filters, which are used in conjunction with a special colour meter—an instrument which measures the colour of the light, not the intensity of it. In use the meter is pointed at a small piece of white celluloid which is held in the position of the subject. Looking through the eyepiece of the meter a blue colour is observed and by revolving a scale a point is reached where the blue colour changes to pink. A number is then read off against a pointer which indicates which

one of the six filters is to be used. An allowance of 1 stop larger is made in the exposure and the filter automatically compensates for the colour of the light, so that the colours of different objects will be rendered as they appear in mid-day sun.

These filters and colour meter are not yet on the market over here, but can be obtained direct from America. They will be found extremely useful, more especially to clubs and societies, who are making films in colour. It will often happen that shots, which will later be assembled in sequence, have to be taken at various times of the day and these filters provide the means of obtaining continuity in the colour.

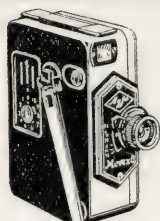
Shooting on 8 mm.

(Continued from page 76)

one second of action to four seconds on projection. This is mainly of use for sports action analysis.

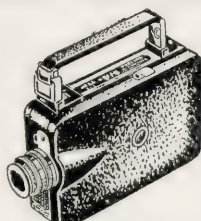
All the high speeds have another use which will prove to be very convenient at times. If you require a shot from a moving vehicle, such as a train, the high speeds will smooth out the jolting of the vehicle to an enormous extent without appreciably affecting the effect of travelling when seen on the screen. You will note, of course, that since the high speeds cut down the amount of light reaching the film, the lens must be opened up proportionately to compensate for the loss (32 frames—1 stop; 64 frames—2 stops).

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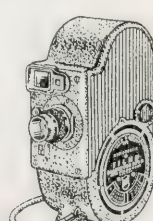
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Remarkably small and light. Easy daylight loading. Footage indicator, four speeds, single exposures at will. 3.5 anastigmat, or 2.5 T.T.H. anastigmat. £22 10 0 to £25.

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Any of these Cine Cameras and every item in the West-minster's windows may be purchased out-of-income—on the simplest, friendliest plan of any. A payment of one-twelfth, or one-twenty-fourth of the price suffices to obtain delivery. Balance over one or two years. Ask for details.

WESTMINSTER

PHOTOGRAPHIC EXCHANGE, LTD.

24, CHARING X RD.,
W.C.2. Temple Bar 7165

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W.1. Gerrard 1432

The lens turret is the newest feature to appear in the 8mm. field and this enables the user to change over from one lens to another by a mere turn of the turret head. It is very handy for the serious amateur but probably to the ordinary user the more or less standard detachable and interchangeable lens (without a turret) is almost as convenient. However, this is perhaps a matter of personal taste and best left for the individual to judge.

Several other minor improvements are fitted by some makers (single frame devices, for instance) but these are to my mind rather too specialised in use to make it worth while recounting details to the general user. The maker's instruction book will contain most of the information that the purchaser is likely to need.

Handling the Camera

To get down to the actual details of shooting film, I am going to divide the subject into the following heads:

1. Handling the camera.
2. Exposing the film (daylight).
3. Indoor photography by photoflood lamps.
4. Kodachrome.

The most important point in regard to the handling of the 8mm. camera is to make sure that you hold it as steadily as possible. It is always advisable to use a tripod for rock-steady pictures. This fact is well-known, but I will not stress it as I know that the majority of you will not follow it. The importance of steadiness in 8mm.

work is due to the relatively greater enlargement that the frame will receive when it is projected—as compared with 16mm. On this score the lightness and smallness of the normal 8mm. camera is a disadvantage since it is by no means simple to hold a very light instrument perfectly still—as the users of miniature “still” cameras have found out.

If you do not use a tripod, it is important to hold the camera firmly to the face and to place the hands in such a position that there is no tendency to jog the camera on operating the release button. This latter will seem to you to be a very simple point, but I can assure you that it is a trap into which many people fall, and it must be added that it is sometimes brought about by the awkward positioning of the button itself (manufacturers please note). To complete your position you should stand with the feet slightly apart and, naturally, upon ground where a steady stance can be maintained.

Need for Absolute Cleanliness

Next in importance is the rule to observe absolute cleanliness in the camera. Details for cleaning your camera will be found in the instruction booklet—don't forget to read them. The inside of the camera should be dusted regularly since the film we use is perforated, and tends to introduce dust into the camera, while a hair of even the tiniest dimensions will absolutely ruin a film owing to the midjet frame size. Clean the camera—as directed—regularly.

(To be continued)

i.e., the variation in colour rendering is no greater than the variation in individual preference. Even a variation of a full stop on either side of the optimum still produces results quite acceptable to all but the most critical. Such latitude is, moreover, ample for tackling subjects embracing not only a wide scale of colours, but also of degrees of *tone brightness*.

A further advantage of “Kodachrome” is its versatility and convenience in use. It is available in two types with emulsions corrected for daylight or “Photoflood” respectively, and with either type no filters or other attachments are necessary for true colour rendering, under the appropriate form of lighting.

16 mm. and ‘Eight’ — Ciné 35 mm. — ‘Still’

REGULAR for Daylight **TYPE A** for Artificial Light

FACTS

you should know about “Kodachrome”

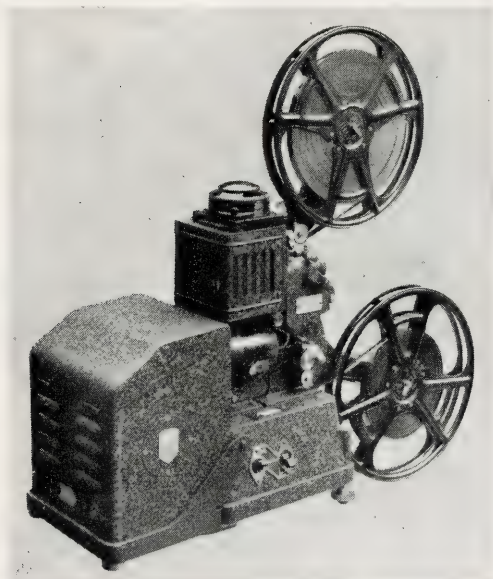
Apart from unrivalled clarity and beauty of colour rendering, “Kodachrome” is outstanding among colour films for speed and latitude.

The basic aperture recommended for bright conditions—between $f11$ and $f8$ —is less than one stop larger than that recommended under similar conditions for Cine-Kodak Panchromatic Film.

As to latitude, over a range of half a stop on either side of the optimum the results may be described as perfect;

KODAK LTD. · KODAK HOUSE · KINGSWAY · LONDON · W.C.2

Test Reports of
Latest Apparatus



A LANDMARK in AMATEUR CINEMATOGRAPHY

*The Pathe 9.5mm. Talkie arrives : Excellent
Reproduction : Full
Test Report*

Here it is—the eagerly
awaited Patheoscope
9.5 mm. sound projector.
It can be enthusias-
tically recommended.

has been eagerly awaited for a considerable time and for long past rumours have circulated among 9.5mm. users. Much experiment has gone to the development of the new apparatus and the results justify the most sanguine expectations. The quality of the sound challenges comparison with the best in 16mm. practice.

In the private demonstration theatre of Messrs. Patheoscope at their factory in North London we were able to see and to listen to a range of demonstration pictures which would try the capacity of any form of sound reproducer, and the new outfit came out with flying colours. The sound track on the new film runs down the left side of the film when it is looked at with the picture upright and the right way round. It is thus on the right when the film is in the projector.

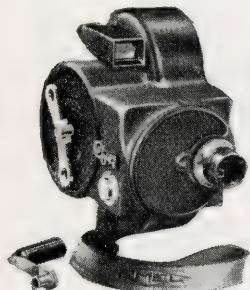
(Continued on page 98)

THE year 1938 sees a further important advance in 9.5 mm. facilities. Last year we were

able to announce the introduction of colour film for this size and now we have the privilege of introducing to your notice Patheoscope 9.5mm. Sound-on-Film. This development

IF IN DOUBT ABOUT ANYTHING CINE

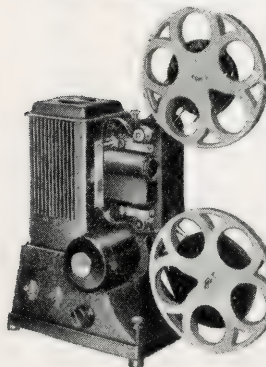
WRITE TO MR. MOTTERSHAW—IT WILL PAY YOU! The Mottershaw family have been in the Professional Cine business right away since its pioneer days—we are now dealing solely in the amateur's requirements. May we help you choose a good cine outfit, we have all the different makes actually in stock and will therefore give our unbiased advice concerning any.



EMEL 8 Model C.61

Single lens, single speed model, but has the following advantages, unique amongst 8mm. cameras. Interchangeable lenses—hand crank and back winding. Simple enough for the beginner but a precision instrument that will please the most critical user. With f/2.5 lens .. £10 10 0
Turret model and other lenses available.

9.5mm. SPECTO
Sturdy construction. Powerful air cooling device. Built-in transformer. Automatic rewind. F/1.7 projection lens, 3.5 amp. lamp, giving brilliant projection. Price, with transformer or resistance £14 15 0
Also available in 16 mm. model .. £15 15 0



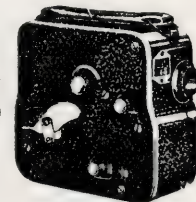
STOCKTAKING OFFERS OF NEW PROJECTORS. SHOP-SOILED ONLY

MODEL D KODASCOPE, 16 mm., 300 watt type, complete with resistance. List £20 .. £15 0 0
MODEL B GEBESCOPE, 16 and 24 frames, complete with Twin Speaker.. .. £65 0 0
MODEL J.S. AMPRO Projector, 500 watt lamp, forward, reverse and picture, complete with carrying case .. £29 10 0
MODEL K.S. AMPRO Projector, 750 watt lamp, forward, reverse and "still" picture, complete with carrying case .. £33 10 0
MODEL K.D. AMPRO Projector, 750 watt lamp, forward, reverse and "still" picture, also Pilot lamp, complete with carrying case .. £37 0 0

APPROVAL
TERMS

KEYSTONE "8"
for Double 8 film, speeds 8, 16 and 48 frames per second, f/3.5 anastigmat lens, £10 10 0 ; f/1.9 £16 16 0

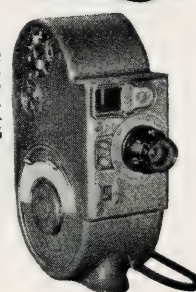
PATHE "H"
It is fitted with high-grade f/2.5 interchangeable lens and costs only £7 0 0
With fixed f/3.5 lens .. £5 5 0



GUARANTEED SECOND-HANDS

VICTOR MODEL V 16mm. Camera (without wind-back), f/1.5 Dallmeyer lens with filter, also 2-inch f/2.9 Dallmeyer Triple Anastigmat lens and filter, complete with Mortimer leather case. List price £46 15 0 .. £30 0 0
ENSIGN KINECAM MODEL 4/16 mm. Camera, f/3.5 T.T.H. Cinar lens, 16 and 8 frames per second, takes 50-ft. spools, leather case .. £4 12 6
16 mm. SIEMENS STANDARD PROJECTOR, complete with resistance for 200 volts, 4 amp. lamp, also case cover for same. List £52 10 0 £32 0 0

FILMO DOUBLE
"8" Model 134 H
Speeds 16 to 64 (slow motion). Remember, in Double "8's" you get four pictures to every one on 16mm. stock. With f/3.5 interchangeable lens. Silent, steady and compact .. £18 17 6



ANY APPARATUS SUPPLIED ON EXTENDED TERMS. PART EXCHANGES.

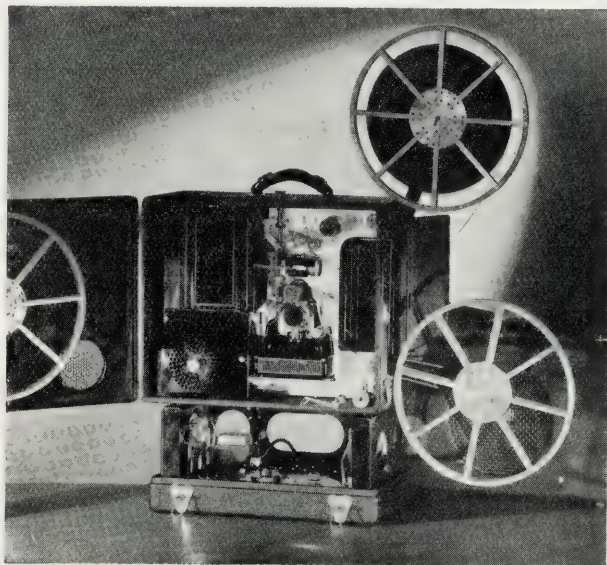
SHEFFIELD SHEFFIELD
NORFOLK ROW (FARGATE) PHOTO CO. LTD

Phone : Sheffield 22079

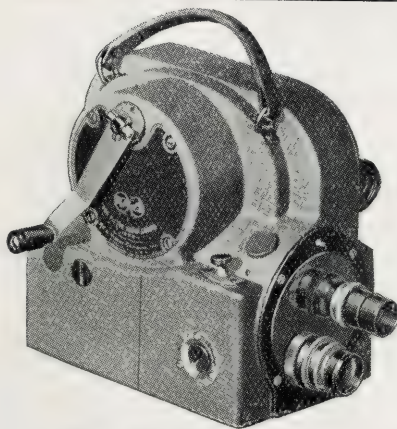
Grams : Photo-Sheffield

1,000 WATT

The new "De Vry" 1,000 watt Sound Projector has enough light and volume to fill a 35mm. Cinema, yet price is sensationally low £135 only



1. This machine has all the supreme patent "De Vry" features, sprocket film feed—no claws to push in and out, but a rotation sprocket holding the film permanently in edge contact, like the 35mm. theatre projectors
 2. Double Exciters—Twin exciters in patent holders—slide one in position if the other fails, WITHOUT stopping the show.
 3. Swing-up reel arms—no screwing or clamping, pull up arms and automatically lock upright.
 4. Double sound filtration—only "De Vry" has the original "floating power" sound filtration.
 5. Illuminated Controls—seen in the dark clearly when projecting.
 6. 35mm. Sound Head—purity, quality and volume of 35mm. theatre projectors.
 7. Amplifier—large components throughout and built to last. Only "De Vry" has theatre design amplifiers.
 8. Twin Speeds—sound governed constant, also adjustable silent speeds.
 9. Balanced weight Cases—only "De Vry" has "balanced weight" carrying cases, for easy portability.
- And—
10. 1,000 watt. 18 watt Peak Amplifier.
- **TEN YEARS' ● £135 only ● GUARANTEE ●**
G.B. Library Films now 2/6 hire only



You may have a Talkie Projector. Then you **MUST** have a Sound Camera

The 16mm. RCA Sound-Camera runs at silent or sound speeds and takes your own personal Talkies as simply as taking silent films. Three lens turret head. Light and compact as any 100ft. camera and a pleasure to use. 12 months' Guarantee of Perfect Talkies. Takes Monochrome or Kodachrome film.

The Camera of the Future .. £95

EDWIN GORSE

89, ACCRINGTON ROAD, BLACKBURN
29, NEWMAN STREET, LONDON, W.1



STAR BARGAINS



If you are seeking a re-conditioned Cine outfit at an attractive price, we are confident you will find it hard to beat the following selections, for not only have they been carefully overhauled, but they are issued with a six months' written guarantee and

THE PRICE IS RIGHT.

16 mm. CINE CAMERAS.

Bolex Camera, f/3.5 lens. Perfect order	£5 0 0
Cine-Kodak B, f.6.5 lens, taking 50 ft. and 100 ft. ..	£3 3 0
Agfa Movex 12B, f/3.5 lens, taking 40 ft. cassettes ..	£5 5 0
Cine-Kodak B, f.3.5 lens, taking 50 ft. and 100 ft. ..	£5 17 6
Zeiss Kinamo, f/2.7 Tessar, Cassette loading, case ..	£6 6 0
Cine-Kodak BB, f.3.5 lens and case, listed £15 ..	£8 8 0
Victor Model III, f/3.5, 3 speeds	£8 17 6
Ensign Kinecam, 3 speeds, f/2.6 Cinar, case	£9 17 6
Ensign Turret Kinecam, f.2.6 Cinar, case	£19 19 0
Victor Bronze Turret V, f/2.9 Dallmeyer	£27 10 0
Siemens Model B, f.2.8, cassette loading, as new ..	£17 10 0

9.5mm. CINE CAMERAS.

Pathe Baby Cine, f.3.5, hand cranked, with 3 chargers and case ..	£7 17 6
Coronet, f.3.9, motor driven, with case, cost 75/- ..	£1 17 6
Pathescope Lux, f.3.5 Motocamera, with case, cost £11 10 0 ..	£17 6
Pathescope Lux, f/2.5 focussing and Tele lens, with case ..	£8 15 0
Dekko, f.3.5 lens, new condition, with case	£5 10 0
Cine Nizo, f/1.5 Meyer Plasmatic, 2 speeds, cost over £30 ..	£10 17 6
Cine Nizo Model M, f/2.9 Cassar fsg., taking 50 ft. ..	£13 10 0

SOUND PROJECTOR BARGAINS.

Filmosound Model 138, 750 watt, with transformer, like new ..	£77 10 0
Amprosound Model M, 500 watt, A.C.—D.C., complete, as new ..	£75 0 0
Gebescope Model B, cost £135. Exceptional condition ..	£70 0 0
S.P. "Wundatone," cost 110 guineas. Excellent order ..	£50 0 0
S.P. Standard, cost £75. Carefully overhauled	£30 0 0
Gebescope "Grosvenor," with 800 ft. arms, and prism ..	£35 0 0

8mm. BARGAINS.

Bell Howell Filmo Projector, cost £41. As new	£30 0 0
Eumig Super 250, cost £29. Real silent running	£18 18 0

Keystone, 500 watt, with resistance, two months old ..	£18 18 0
Kodascope Model 8-60, complete, new condition	£16 16 0
Kodascope Model 50R, two months old	£9 17 6
Kodascope Model 8-30, perfect order	£6 6 0
Stewart Warner High Intensity Projector, complete ..	£6 17 6
Bell Howell Straight Eight, f/3.5 lens and case	£12 10 0
Bell Howell Standard Double Eight, f/2.5, cost £23 10 0 ..	£17 17 0
Eumig Electric Camera, f/2.5. Six weeks old only ..	£8 8 0



AMATEUR CINE SERVICE LTD.

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The PATHÉ 9.5mm. TALKIE

(Continued from page 96)

The 9.5mm. sound track is .71mm. wide and an important point is that it is reduced optically and directly without widening, elongation or other distortion. When the track was examined under the lens of a high-power magnifier it was found to be crisp and clear and it is obvious that the emulsion used to make the printed-down library films has a high resolving power. Both variable area and variable density tracks are reproduced by the instrument with equal facility and high quality.

All the work of printing down the films is done by Pathescope at their laboratory, using the triple printer, and the Pathescope processing plant. We were shown the Pathescope compensating processing plant and were greatly impressed by its excellent design and by the considerable amount of care which goes to the making of the prints. From the moment of insertion into the first bath until the completed film emerges dry and polished, there is no need for the film to be touched by human hands. A similar equipment is now used by Pathescope for the processing of customers' films.

No machine, however perfect, is complete without material to use in it and as one step towards ensuring the complete usefulness and success of the new talkie apparatus, Messrs. Pathescope have acquired rights for sufficient first-class programme material to last them until 1943. This, in spite of the fact that 25 subjects are being issued to

start with and a steady stream of 25 new subjects will be issued each month. These will include shorts, features and interest films.

These films will be available for sale at £2 per 300 ft. reel and pro rata. What is even more interesting is the fact that hire fees will be extremely favourable. The charge per reel will be 2s. per night for the first night, 1s. for each successive night, 3s. for the week-end. It will thus be possible to give a complete talkie programme for a comparatively few shillings.

The instrument will be backed up by a first-class servicing system and necessary replacements will be obtainable readily from any photographic dealer who handles the outfit. Although primarily intended for home use, the instrument will easily give a 6 feet wide picture with sufficient volume of sound to accompany it.

The basis of the outfit is the Pathescope Super projector and the general specification is as follows:—

Construction. Heavy die-cast body, with bakelite cap and top for the lamp-house. The moving parts chromium plated, the rest finished in black crackle enamel.

Lens & Picture Size. A 32mm. lens giving a picture 3' 6" wide at 12 feet. Rack and pinion focussing is used, giving great precision of control.

Illumination. A special 15 volt 13 ampere lamp of high efficiency is used and experience on the silent projector shows that it has a particularly long life. The lamp is burned cap upwards, being held in position

by spring pressure from the top of the lamp-house. The lamp-house cap is of heavy bakelite, giving perfect insulation. The brass pressure contact plate on it conveys current to the lamp, via a heavy brass peg which fits into a socket on the lamp-house body. The lamp automatically falls into the correct position and will assume no other. The inverted lamp position allows a certain portion of the light to pass downwards, where it is used to operate the light cell of the sound reproducer.

Light trapping of the lamp-house is good.

Film Transit Mechanism. An electric motor provides the motive force and drives through spring belts. The internal mechanism is particularly quiet in operation. The feed and take-up sprockets are spring-belt driven and 900 ft. spools can be accommodated, giving 25 minutes uninterrupted showing time for sound film, or 36 minutes for silent. The bottom spool turns in a clockwise direction. The feed and take-up sprockets have spring-loaded hinged idlers. The intermittent movement has a twin claw. The film below the gate passes through a smoothing and scanning mechanism of normal type, the heavy flywheel being very efficient.

The top feed sprocket is slightly to the left of the gate channel, so that the film takes a slightly twisted path. This, however, does not appear to give trouble.

Shutter. The shutter mechanism is totally enclosed. It gives three even alternations per picture.

Framing. A small lever above the gate moves the mask up and down.

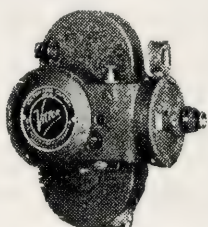
Tilting. This is accomplished by screwing up and down the two front legs.

Rewind. The left side of the top spindle

VICTOR No. 3 CAMERA

With Dallmeyer 1" f/2.9 triple anastigmat lens, 5 speeds, centering device for 3 to 5ft. and 6ft. to infinity.

Price 21 guineas.



'AVO' EXPOSURE METER

Extremely sensitive, simple method of exposure calculation, size only 2½" x 2½" x 1". For use with cine or still cameras. Price 63/-. Ever-ready case 5/-.



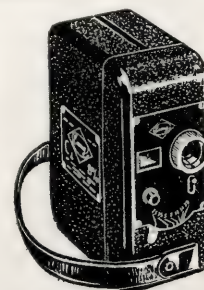
YOU MAY

Have a camera, the makers of which have gone out of business. You want it overhauled, or some new parts made? Send it in.

We have a fully equipped workshop, and we carry out any kind of repair and alteration work to cameras and projectors of any make.

If you would like a better lens fitted to your Camera, we are the people to do it for you.

We make any kind of Special Cine Apparatus to order, including Cameras and Projectors.



EUMIG 8 mm. ELECTRIC CAMERA

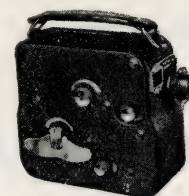
Electric drive, eight 25 ft. films from 5d. flashlamp battery. Uses standard double 8 mm. film. F/2.5 Berthiot lens

£10 10 0

Leather case 17/6

PATHESCOPE 'H' CAMERA

With f/2.5 fixed focus anastigmat lens, interchangeable £7 0 0 F/3.5 Telephoto, giving 4 times area magnification £5 5 0 F/1.9 focussing anastigmat lens £6 6 0



16mm. and 35mm. Projectors converted for Sound-on-Film

WANTED FOR CASH OR EXCHANGE—CAMERAS, PROJECTORS, LENSES, FILMS. WE ARE PART-EXCHANGE SPECIALISTS, AND OUR ALLOWANCES ARE THE HIGHEST IN THE TRADE

Free advice on all Cine problems

J. CULKIN

—The Cine Expert,

**113, NORTH STREET
LEEDS, 7. Tel. 27917**

has a constantly revolving spindle and a dog-clutch. This gives rewinding of the film at moderate and safe speeds.

Speed Range. There are two speeds, 16 pictures per second and 24 pictures per second, operated by a change-over speed control on the left of the machine. The speeds are rigidly controlled and cannot be varied otherwise.

Voltage Range. The instrument is designed to operate on a voltage range of 110 to 250 volts, A.C., 50 cycles and embodies the necessary variable control for this purpose.

Sound Equipment. The whole of the sound reproducing equipment is grouped at the back of the outfit. As mentioned above, the light cell is activated by light shining downwards from the projector lamp. The impulses are conveyed to a 3 valve amplifier immediately behind the cell, forming a very compact unit, and with necessary volume control. An output of 2 watts is claimed. 30 feet of speaker lead is provided, leading to a 7" diameter moving coil speaker of the permanent magnet type.

Other Controls. On the right of the base are two switches labelled M and L, being the Main and Lamp switches respectively. The lamp can be cut out with the motor running.

Prices. The price of the complete Pathe-scope 9.5mm. Talkie Projector outfit is £60. This does not include a carrying case.

17.5 mm. TALKIE

An improvement has been made in the existing model of the Pathe-scope 17.5mm. Talkie Projector, which will be of very direct interest to the travelling operator. Hitherto the instrument was contained in a metal case. The construction has now been modified

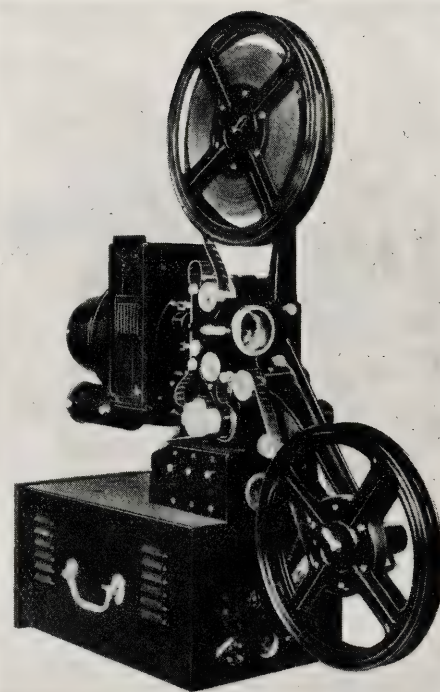
Substandard but semi-professional—the Pathe-scope 17.5mm. 'Super Rural' sound projector.

and without sacrificing stability, a new light combined carrying and projection case has been evolved. This is largely constructed of wood and the whole instrument now weighs 46 lbs., which is 17 lbs. less than formerly. The new case also acts as a particularly effective 'blimp' and the machine is now practically noiseless in operation.

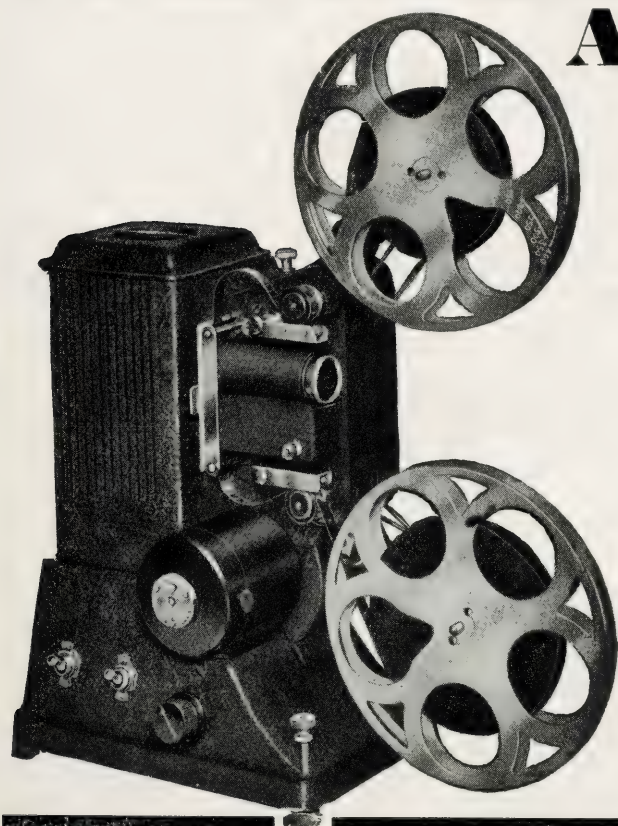
"SUPER RURAL" TALKIE

A recently introduced instrument of much interest is the Pathe-scope 17.5 mm. 'Super Rural' Projector. This instrument is so powerful as to be beyond the requirements of the average amateur. We will therefore not give a detailed review, but merely mention a few salient features.

When erected for operation this instrument measures 3' high by 2' 6" long by 1' 6" wide. It is of powerful construction of heavy metal die-castings, finished in a workmanlike black crackle. The operating parts are almost entirely enclosed, with the exception of the very powerful motor, which projects from the lamp-house and drives directly a massive blower. The whole of the 5 stage amplifier is situated below the



machine when in use and forms a platform for it. It is totally enclosed in a steel casing.
(Continued on next page)



ANNOUNCING another model for 16mm.

SPECTO PROJECTOR

The amazing popularity and increased demand for Specto projectors have necessitated the introduction of a model for users of 16mm. film. This is now available and includes all the features of the 9.5mm. model, making it equally good value for your money.

Specification similar to model below.
With Transformer or Resistance. No extras

£15 15 0

For 9.5, there is still the original Specto model incorporating features which are unobtainable in any other British-made projector at the price—Brilliant illumination; Oilbath gearbox; 3.5 Amp. lamp; F/1.7 Lens; Automatic High-Speed Rewind; Air Cooling; Flickerless split-phase shutter, etc.; with Transformer or Resistance. No extras

£14 15 0

ASK YOUR DEALER FOR A DEMONSTRATION
or write direct to the Manufacturers for fuller details

SPECTO LIMITED
ALEXANDRA ROAD, WINDSOR

Latest Apparatus

(Continued from previous page)

The phenomenal output of 20 watts is claimed and the volume in a very large factory room was almost unbearable. At the same time little distortion was noticed, even at maximum volume. Over 100 feet of speaker lead are provided, one end being permanently wired to the permanent magnet moving coil speaker.

The amplifier casing has separate switches at its rear for sound and projector lamp, while a selector switch enables pick-up, film track or microphone to be brought into operation at will. The main operating control consists of three press-button switches on the right of the instrument, labelled respectively 'Projector, Sound, Motor.' Pressing these in sequence brings the whole outfit into operation automatically.

The normal lens is 60mm. focus, but 100mm. and other lenses are also available. The illuminant is a 750 watt lamp.

Geared Drives

All the drives are geared and enclosed and there is neither reverse movement nor mechanical rewind. The smoothing device on the sound reproducing side of the instrument consists of a very heavy metal flywheel 6" in diameter.

The machine is constructed for 110 volts A.C., but a variable transformer, with 10 volt spaced tapplings, allows the range to be extended to 250 volts.

Yet the load on the mains for this complete outfit is less than 500 watts and the machine can be run off a normal 5 ampere household supply.

The price, £130, includes the three units—machine, amplifier and speaker—rewind, mender and cleaning outfit.

EXPOSURE METER

Makers. Metropolitan-Vickers Electrical Co., Ltd.

Agents. Lomax, Ltd., 234, Deansgate, Manchester 3.

General Description. The meter is self-contained within a small sturdy leather case, measuring only 2½" x 2¼" x 1½" and is used without removing it from the case. The meter proper has a carcass of black moulded plastics, probably bakelite. The light cell, which is pointed towards the subject, is divided by small partitions into 30 compartments, giving a narrow scanning angle and shielding the face of the cell from direct rays of light from the light source.

The galvanometer scale is on the top of the instrument, for convenient viewing when it is held at waist level. The instrument is calibrated for film of a speed of 23 deg. Scheiner, or 13/10 DIN. Conversion tables for other speeds are contained in the lid of the case.

For speeds of 23 deg. Scheiner the meter is pointed at the subject and the needle reading

read on a black scale directly. In feeble light conditions a red button is pressed and the figures on a red scale are read instead of the normal black scale. These figures are for 16 pictures per sec.

For other speeds the calculator comes into operation. One of its discs is set so that the film speed appears in a small window. An upper disc is then set so that an arrow on it points to the f/ number reading obtained on the meter. On the opposite side of the calculator will be found another range of f/ numbers and the correct one for the film stock in use will be found opposite the figure 16 (being frames per second) on the indicator disc; e.g., if the reading for normal stock is f/11, then the aperture indicated for 20 deg. Scheiner will be found to be f/8. Other figures on the centre disc will give the apertures to use for 8, 32 and 64 pictures per second.

Remarks. When tested against our standard meters and with sensitive material, we found it excellent over a wide range of conditions.

Price. £3 18 6 complete with case.

New Gebescope Projectors

We recently attended a demonstration in London of four new Gebescope projectors. It is hoped to give some information about these in our next issue. Particularly attractive is the K.16 model, which costs 85 guineas. It weighs only 39 lbs. Mr. Ian Cremieu-Javal, managing director of G.B. Equipments, Ltd., revealed at an inaugural luncheon that there are some 1,500 Gebescopes in use and that the library is distributing 120,000 reels a year.

Bauchet

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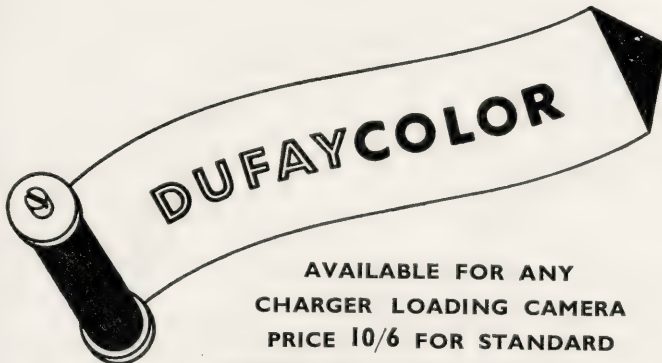
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What the SOCIETIES are Doing

Ayr Film Unit

Hon. Sec.: A. Cunningham, 8, Alexander Avenue, Prestwick. The unit's latest production, *The Vase*, has just been completed and is now in the editing room. Recent shots were taken on some local hills which served for the Arabian scenes called for in the script. The secretary informs us that the actual film bears quite a good resemblance to the real thing. While a few projection evenings have been held during the winter, activities have been mainly directed to production, as members are anxious to get the present production completed in time for the Empire Exhibition in Glasgow.

The unit is always pleased to welcome new members at the clubroom, where they meet on Fridays at 7.30. A few weeks ago a member, who had until recently been stationed in Karachi, joined. He had read of the activities of the Unit in *Amateur Cine World*. This shows the value of such notes and also is a proof of the wide circulation of A.C.W.

Copies of the film made for the Ayr Attractions Committee last summer have been shown to approaching 250,000 people already. On the assumption that some of these will be readers of this magazine and prospective visitors to the Empire Exhibition, the Ayr Unit take this opportunity of offering a welcome to those who care to visit the clubroom on any Friday.

A small group of members commence work this month on a film for the Scottish Churches Film Guild, which is also to be

Reports and stills for the June issue of "Amateur Cine World" should reach us not later than April 28th

shown at the Exhibition. This film deals with the work of the Church of Scotland and is semi-documentary in style. Copies of the production, *Checkmate*, are available on loan by the usual exchange basis or for the cost of postage if no exchange can be offered.

Young Peoples' Institute (Film Section)

Hon. Sec.: J. Caunter, "Uam Var," Woodside Avenue, Beaconsfield, Bucks. This society takes the place of the Beaconsfield C.S.; owing to lack of support the old club's activities have for some time been discontinued. Now, however, the club has got going again, under its new name, with a membership of 18. 9.5mm. film only is used. Three members have cameras and two projectors. Projection evenings have been held and proved popular. The absence of a suitable story had temporarily held up shooting but now that a scenario has been written production will be commenced. This first effort, entitled *All Change*, will be about 150 feet long.

When it is finished future productions will be of a religious nature and will be designed to illustrate the methods and ideals of the Baptist Church, especially in missionary work.

Bradford Cine Circle

Hon. Sec.: A. C. Whitehead, The Towers, Clayton, Bradford. Members have recently been engaged in producing a trailer for the Bradford Civic Theatre's production of the American play *Boy Meets Girl*. This is a satire on Hollywood. A very successful job was made of this at short notice and a lot of valuable publicity has been obtained in the local press. Mr. S. Bates, a member of the circle, has given a silver cup to be competed for by the 9.5mm. section.

Mr. P. C. Smethurst visited the circle on March 28th and gave an interesting talk, illustrated by films. Members are looking forward to Mr. Smethurst's next visit. Arrangements are now in hand for the summer programme; this again includes both a 9.5mm. and a 16mm. production.

Catford Film Players

Hon. Sec.: Mrs. V. W. Payne, 7, Station Buildings, Catford. Production No. 9 is now "on the floor." Members have spent two months or more preparing for this. The whole lighting system has been entirely reconstructed and 15,000 watts of light have been diffused to give the special dramatic effects required. The lighting tests have been very satisfactory and the several evenings spent in film tests have more than repaid additional expense. There is a cast of over forty, only two of them girls. The Catford film, *Quids In*, is again in the news. This has secured a certificate of merit in the

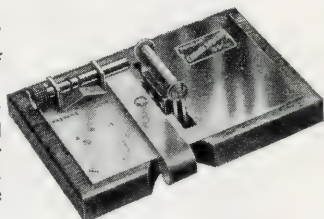
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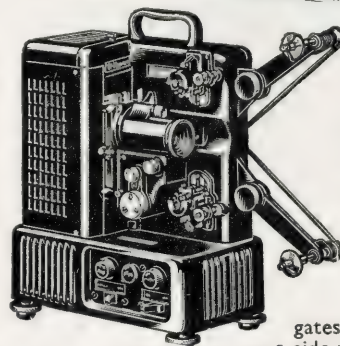
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Inter-Club contest of the Federation of Cine Societies.

A very interesting and enjoyable evening was spent on Feb. 27th when the Sutton and District Movie Makers visited Catford. The first film made by the "C.F.P." was screened, together with the first film made by the visitors, both 16mm. and both 800 ft. Each film was preceded by a brief outline as to how the society came to make the film, why, and the difficulties experienced in producing. Both films were of a high standard and the evening was most instructive. Later Mr. Wu Intervenes ("C.F.P.'s" only 9.5mm.) was screened at the request of the visitors. This went down exceedingly well.

Conqueror C.C.

Hon. Sec.: P. L. Salzman, 22, Cambridge Road, Hastings. The club has been formed a little more than a year and is fortunate in having obtained headquarters, the lack of which, up to the present, has been a considerable drawback. The position is a very central one at No. 22, Cambridge Road, Hastings. The opening took place on March 7th, the chairman officiating. The clubroom has been fitted up and later a workroom and darkroom will be completed. A competition for members' films followed the opening and some effective films were shown.

During the winter months fortnightly meetings are held alternately at Hastings and Bexhill. Some progress has been made with the first club film and it is hoped that this will be completed shortly. There are still a few vacancies for membership and application should be made to the Hon. Sec. as above.

Elite Productions

Hon. Sec.: J. H. Radcliffe, 37, Thorncliffe Road, Nottingham. Shooting has now commenced on the first production, a radio drama, *The Warning Light*. Members are greatly indebted to the officials at the B.B.C. studios at Birmingham for allowing them to make use of part of the premises, where many of the broadcasting studio scenes will be shot. Meetings will be held every Thursday and Friday in the clubroom in Viceroy House, 148, Mansfield Rd., but on Tuesdays, projection nights will alternate with evenings given over to discussions and lectures on film-making, etc.

Having their eye on S.O.D. Talkies, Elite

Productions are trying to arrange a visit to the Eltham Cine Society whose efforts in this field have met with so much success.

Eltham C.S.

Hon. Sec.: H. L. York, 11, Marlborough Lane, Charlton Park, S.E.7. The films at present in production are progressing favourably and it is hoped that one of them will be completed within a month. The scouts have done some excellent work for Unit B, although the director has had considerable difficulty in stopping the enthusiastic actors from stealing glances at the camera.

The end of the society's financial year is approaching and the future plans will shortly be discussed and reported.

Applications regarding the loan of films should be addressed to the programme secretary, J. F. Shore, 131, Churchbury Road, Eltham, S.E.9.

Hampton Amateur Movie Makers

Hon. Sec.: G. K. Williams, Oak Cottage, Oak Street, Oswestry. Work on *The Strahl Plan*, which was suspended during February owing to the society's shows, has been resumed again during the past month and it is hoped to complete the production before the end of April. On March 4th an address was given to members by Mr. Green, of the Wrexham C.S. Mr. Green dealt with the respective merits of 8, 9.5 and 16mm. film and also with points to observe when choosing a camera. On March 24th the society held a successful dance. During the interval several films, produced by members of the society, were shown and a film was taken of the band and dancers.

During the past month several members have unfortunately left the town. The present membership is twenty-eight. Anyone living in the Oswestry district who is not already a member and who is interested in cine work, is invited to join. The secretary would be pleased to send them particulars.

Hyde C.S.

Hon. Sec.: G. Wain, 170, Dowson Road, Hyde, Cheshire. At a recent social evening at the home of a member, S. Cooke, the host showed his holiday film, *Rhineland*. Several other members' films were shown. There is now no lack of funds and when a suitable subject is found a society film will be started.

(Continued on next page)

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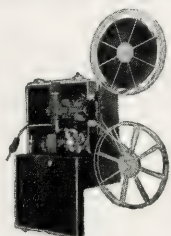
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Kingston C.C.

Hon. Sec.: A. J. Kelsey, 24, Sandhurst Avenue, Surbiton. The club is now in the throes of production of the new film, *Out of Order*. So far the rushes have proved very satisfactory. Some nice shots have been obtained and the interest appears to have been well maintained up to the present. Simultaneously with this production there will be two private members' films also in production on exterior work, starting within the next week or so.

On March 17th members attended a lecture at the Kingston museum, given by Mr. H. Cross, of the museum, on Eadward Muybridge's Zoopraxiscope, which is the earliest known example of a cinematograph. Eadward Muybridge was a native of Kingston and some very fine exhibits of these early cinematographs are on permanent exhibition at the museum. Over 40 attended, consisting of members and their friends.

On April 5th the Vice-President, Mr. G. H. Sewell, A.R.P.S., gave an excellent lecture on Dufaycolor and pointed out some very interesting methods of employing Dufaycolor to its best advantage. On April 19th a special exhibition of the Beckenham Cine Society's films will be held.

Littlehampton and District

Enquiries to B. P. V. Elsdon, 41, Beach Road, Littlehampton, Sussex. It was decided by a number of persons interested in amateur cinematography to form a Film Society in this district at a meeting which was held on March 25th at the Norfolk Hotel, Surrey Street, Littlehampton. Draft rules were circulated and were considered at a meeting held at this address on April 4th. It was

CLUB NOTES

(Continued from previous page)

decided that the annual subscription for ordinary members be one guinea and for associate members 5/-. Suggestions were invited from those present for a suitable name for the society and for stories suitable for filmic treatment. After the business of the meeting had been concluded, a short programme of 16mm. films was shown, including some natural colour shots of the district.

Anyone interested in the proposed society is invited to get into touch with Mr. Elsdon at the above address, when full particulars will be given. It is hoped that a story suitable for filming will be submitted in time for shooting this summer.

London A.F.C.

Hon. Sec.: Miss M. Jasper, Elizabeth House, 99, Cambridge St., S.W.1. The club are very pleased to welcome Mr. Rogers as a new member. On March 10th Mr. Rogers gave a show of 8mm. films in the clubroom and very ably demonstrated the capabilities of this gauge. His film, *The Early Worm*, was enthusiastically received by members present. During the last three weeks projection meetings in the clubroom were suspended to enable a short film, provisionally titled *Thirty Into Twenty*, to be shot simultaneously on 9.5mm. and 16mm. By the time this report appears these two productions should be ready for presentation. This film disproves some

mathematical calculations by means of demonstrators with cigarettes. Direction was by A. J. Bromley and the cameras were in the hands of Mrs. E. Bromley (9.5) and Mr. J. Murray (16).

The films entered in the annual competition were screened before the judges on March 30th and the winners of the Carter cups will be announced next month. The club's reunion dinner will be held at a West End restaurant shortly after Easter; details will be sent to all those who are interested on application.

The 9.5 Movie Club (Australia)

Hon. Sec.: T. Cargar, 7, Crescent St., Haberfield, Sydney, New South Wales, Australia. The above society caters for 9.5mm. cinematographers. Meetings are held every second and fourth Tuesday in each month at the Theatre, Film House, 251a, Pitt Street, Sydney, N.S.W., Australia. Members would be pleased to welcome any visitors to Australia.

North Kent F.S.

Hon. Sec.: A. E. Waterton. Hon. Publicity Sec.: L. B. Thomas, Stapenhill, 3, Cedar Road, Dartford, Kent. The first month of the newly formed North Kent F.S. shows a spate of activity which speaks volumes for the enthusiasm infused into it by Mr. H. A. V. Bulleid, who took the chair at the inaugural meeting, and which promises well for the future of the Society. The temporary headquarters are at The Poplars, Waterton Avenue, Denton, Gravesend, the regular club night is Thursday at 7.30 and the acting officers elected are J. A. Harley, chairman; A. E. Waterton (Founder), secretary; and Leslie B. Thomas, liaison officer and publicity director, who is also acting as treasurer *pro tem*. Other members of the executive committee are Miss E. A. Benham and S. J. Davis. Mr. Bulleid has been invited to become the society's first hon. life member in recognition of his advice and encouragement at the first meeting, February 23rd.

At the second meeting Mr. Bertram Stevens was commissioned to prepare for a treatment he submitted a scenario adapting an original revue sketch, written and produced by Miss E. A. Benham. The title of production No. 1 will be *Ad-lib*, the theme being a play upon advertising slogans, and will be shot by J. A. Harley.

The film will be shot on 8mm. pan. stock with an entirely outdoor setting and the final version will run 12½ minutes. As the society has not yet found suitable premises for studios and lab., this script enables them to go ahead while the premises sub-committee carries out its search. Since the second meeting things have gone on apace. Mr. Stevens has carried out a series of camera tests, cast the acting parts, completed the shooting script, called an acting rehearsal and is ready to shoot. Mr. Thomas has arranged the locations, including the transformation of a public house front into an estate office.

Meantime the society has visited the Plaza Cinema, Gravesend, to inspect the projection plant and hear a lecture from the chief projectionist, Mr. Keech, and the regular schedule of projection, conference, lecture and "gadget" nights is in full swing at headquarters, where Mr. Waterton

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has a small private cinema. A second treatment is now before the committee and will shortly pass into the scenario stage.

Though in its broadest sense, the North Kent F.S. exists for amateur purposes, the membership includes a number of professional directors, actors, photographers, projectionists and writers, who will be invaluable in giving practical instruction to the other members in the course of the work. A regular bulletin of the society's activities appears every Friday in the *Gravesend and Dartford Reporter*, and the *Kent Messenger* and *Kentish Times* also carry reports and pictures.

Palmers Green C.S.

Hon. Sec.: E. J. Lovelock, 97, Evesham Road, N.11. The Secretary writes as follows: "The members of this society were fortunate to see the selection 'Ten Best Films' and a number of discussions have arisen concerning them which have been of considerable assistance to us. A few members doubted whether our own standard would bear comparison in the smallest degree and others formed the opinion that our standard of photography is as good, but we lack some of the other essentials which make the 'Ten Best' what they are. The 9.5mm. users were particularly aroused and one or two individual challenges were made. On the whole, we considered our chances of success in 1938 to be, shall I say, fairly rosy. We have the qualifications of enthusiasm, skill, first-class comprehensive apparatus and a good place in which to work. Bad photography is a rare exception and is frowned upon severely and yet—we're still trying! "I should be pleased to hear from other

societies with a view to exchanging visits for the mutual benefit of everyone concerned."

Planet A.F.S.

Hon. Sec.: P. A. B. Derrett, 46, Derwent Road, Palmers Green, N.13. Several hundred feet of film have now been exposed on both indoor and outdoor scenes for *Refuge*. Most of the editing has been made on the negative before making a positive print. This procedure, of course, presents a tedious task, but by editing a complete sequence before making the print, not only is there saved the unnecessary expense of paying for those feet of film that are not used, but there are, of course, less joins in the finished film. The story of *Refuge* is based on true happenings in a small village in German-occupied France during the war and uniforms had to be hired for several scenes. These were obtained for a whole week-end and the fullest use was made of them by shooting each evening on interiors and on Sunday for exteriors.

The supporting photoplay on the year's production schedule, *Intrigue* (formerly entitled *G*), will be put into production almost immediately—in fact as soon as the *Refuge* unit have finished shooting their first batch of interiors and the *Intrigue* unit can take over the studio.

A "full house" on most projection evenings proves that members want to see other clubs' work. Particularly appreciated were Eltham C.S.'s colour film *England's Rough Edges*, and their full-length drama *Microcosmos*, as well as Meteor C.S.'s three-reel production *Situations Vacant*. Programmes have included, in addition to amateur films

sent by other clubs, programmes of professional drama, interest and publicity films, as well as screenings of past Planet productions for the benefit of newer members.

Ravensbourne Films

Hon. Sec.: L. Morris, 36, Cromwell Avenue, Bromley, Kent. Newly formed Ravensbourne Films has quickly settled down. Competent members for all departments have been found and some excellent apparatus has been secured. Several scripts for the first production were submitted to the committee, who eventually decided on *One Never Knows*, by Mrs. Morris, as one that had the necessary qualifications for a first production. There were few interiors, no time wasted on set construction, cast maintained by types, no straining of the powers of members new to film acting, scene everyday life, no elaborate costumes and all members filmed in small or large parts with many outdoor locations for their enjoyment.

The society has been very fortunate at its outset to have had instruction in screen make-up by experts. On March 21st the studio was visited by Miss Ingoldby, a Max Factor artist and her colleague, Miss Kickham, who assisted as a model. The latest technique from Hollywood was very clearly demonstrated, and the instruction given on how to achieve a perfect screen make-up will be of great help to the members in the future. Shooting commenced on production No. 1 on March 20th, director, Mrs. Morris; asst. director, R. S. Elwell-Sutton; camera, L. Dadson and S. Sales; stills, R. F. Hartman. Although the society's first film

(Continued on next page)

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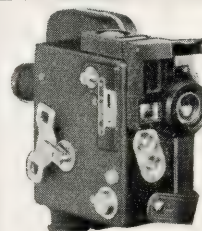
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is a silent, sound is not being neglected, microphone tests will be carried out at the next meeting and recordings made. Anyone interested in any aspect of amateur films should write for particulars to the secretary.

Rex Film Productions

Hon. Sec.: R. P. Bassett, 131, Wickham Road, Shirley, Croydon. The club has now a fully equipped sound cinema for showing all sizes of sub-standard film from 8mm. to 16mm. sound. Membership has greatly increased during the last few weeks and any cine enthusiasts interested should call at 13, Smithamdowns Road, Purley, on any Monday evening at 8.15 p.m. A scenario competition has been arranged for the club members and the winning story will, with suitable adaptations, be made into a film.

Salford C.S.

Hon. Programme Sec.: Miss W. Tilzey, 15, Caldys Road, Salford, 6, Lancs. The annual show on March 12th, 14th and 15th was a great success, the 200 seats being filled each evening. In addition to films by the Salford Society and members' films, *Safer Beckenham*, which was awarded the Challenge Cup in the Federation of Cinematograph Societies' Competition jointly with the Salford film, *Safety First*, was screened. Although the formal presentation of the cup will not take place just yet, the Federation kindly loaned the cup for the annual show. The society's business year closed on March 31st and showed a sound financial position.

Shirley Cine Circle

Hon. Sec.: N. Edwards, 111, Orchard

CLUB NOTES

(Continued from previous page)

Avenue, Shirley, Surrey. Mr. William Haines, the well-known American film actor, has consented to become a patron of the Shirley circle. Mr. Haines co-starred with Eleanor Boardman in the First National film, *Three Wise Fools*. One of his greatest successes was in M-G-M's *Get-Rich-Quick Wallingford*. Mr. Wilkins, a well-known figure in the Shirley district, has also agreed to become a patron.

Stoke-on-Trent A.C.S.

Hon. Sec.: H. T. Morfe, 51, Beresford Crescent, Newcastle, Staffs. Members of the cine section of the Birmingham Photographic Club visited Stoke on March 1st. A selection of films, all individual efforts, as the Birmingham club has not yet produced a film, were screened. The visitors provided the projection. The films were very well received and the Stoke society are hoping to repeat this function next year.

The annual dinner was held on March 11th; over a hundred guests attended. Mr. H. S. Day, the President, after making a speech, presented the cups won in the society's recent competition. Mr. J. Emery won the President's Cup and Mr. D. Houghton was the runner-up. The evening concluded with a showing of the prize-winning films and dancing. This, the society's third annual function, was voted a great success.

Other items in the month's programme included an I.A.C. night and a lecture by Mr. Cecil Plant on the history of sound-on-film.

Victoria Film Group

Hon. Sec.: G. Neal, 119, London Road, Reading. Reformed early in February, the group is going ahead with the production of its feature film *Special Correspondent*, a thriller, having for background a revolution in a picturesque but non-existent country. The film is planned to run to 900 ft. (9.5mm.) and contains a 60 ft. colour sequence. The group is greatly indebted to W. G. Pierce, who has provided a comprehensive and highly efficient lighting system of his own manufacture.

The next production is to be an experiment in expressionism. Productions will be devoted to photoplays and the secretary will be pleased to hear from prospective members.

Wallesey A.C.C.

Hon. Sec.: V. Bolton, 109, Wellington Rd., New Brighton. The club held its fourth birthday dinner at the Hotel Victoria, New Brighton, March 14th. Over fifty members and friends were received by the Chairman and his wife, Mr. and Mrs. John Broadbent, the guests being filmed as they stepped forward to shake hands. The chief guest of the evening was Lt.-Col. J. T. C. Moore-Brabazon, M.C., M.P., who has been a keen amateur cinematographer since the earliest days of the art. In proposing the toast of the club the Colonel spoke of the

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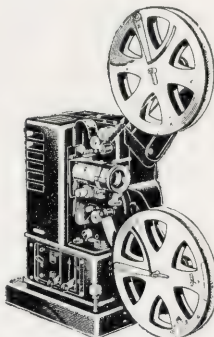
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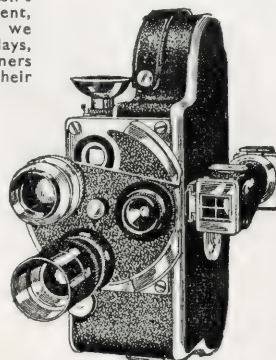
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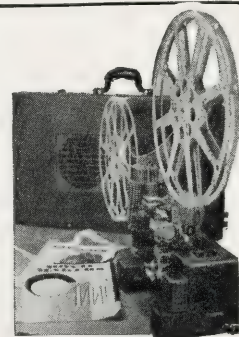
and why not? The careless individual who seems to delight in treating his apparatus in a manner that makes us shudder, doesn't deserve to own cine equipment, but we are glad to say that we rarely meet such people nowadays, and we believe that most owners have a great respect for their cameras and projectors.



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While we deplore the careless owner, our contempt (and probably yours as well) is even more pronounced towards those in the trade who maltreat apparatus. We have just received for overhaul, a camera which our customer states he "bought cheaply" elsewhere. Believe us—it won't be cheap when he's paid for the overhaul which should have been carried out before purchase. We guarantee the apparatus we sell and you are never likely to "buy a pup" from R. G. LEWIS. Write now for further particulars of our service.

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necessity for, and the value of, close collaboration between people having cine photography as their hobby, and of how well this was catered for by the club.

The chairman, in his reply, welcomed Lt.-Col. Moore-Brabazon as a keen amateur cinematographer and related his own interesting experiences on how he acquired his first cine camera and projector and how he came to join the club. Mr. Broadbent spoke also of the very happy times the members had had together during the past four years, during which time they had turned out eight productions.

A feature of the evening was the private showing for the first time of the club's latest production *The Hollow Tooth*, directed by Mr. Frank Barnett, and Mr. Barnett was presented with the "Leader" awarded for the best member's film for 1937.

Waverley A.C.C.

Hon. Sec.: Miss E. H. Kemp, 152, Greenbank Road, Edinburgh. At a special general meeting of the club on March 15th, the following new officers were appointed: President: Mr. Robert W. Heriot. Vice-President: Mr. F. E. Kohler. Hon. Treasurer: Mr. James Douglas, and Messrs. Adeler, Howey, Mark and Williamson were elected members of committee.

In outlining the immediate future activities of the club, Mr. Heriot announced that a monthly news-reel was to be produced on 9.5mm. stock and that a very enthusiastic production unit had already set to work under the direction of Mr. James Douglas. A 16mm. production unit is presently planning two club productions, one of which will 'cover' the Empire Exhibition in Glasgow. Arrangements for this are well advanced.

Activities during the past month have been both practical and theoretical. Mr. A. L. Cunningham, the club librarian, spoke on the making of his Lizars Trophy winner, *Gladys Grows Up*. Mr. J. S. Dunlop, one of the Vice-Presidents, lectured on "Filters and Telephoto Lens." Mr. Fordyce has been appointed technical adviser to the club and his first talk in this capacity proved to be most informative, being for beginners, on "Cameras, Projectors and Screens." Mr. Fordyce's lengthy experience, his profound knowledge and his experimental work both in photography and synchronisation qualifies him to rank high in the amateur field.

The search for premises continues but it is hoped that these will be found very soon. Now that the re-organisation of the club is complete a special welcome is extended to new members. Meetings on alternate Fridays at 16, Royal Terrace, but weekly meetings are being arranged and a full summer programme will be announced shortly.

Westcliff A.F.S.

Hon. Sec.: R. C. Pike, 1043, London Road, Leigh-on-Sea. The Westcliff society are forming two sections and therefore more members are required, particularly technical as well as acting. The secretary will be glad to hear from anybody, with or without apparatus, thinking of joining. The society are holding their 3rd dance at the Middleton Hotel on April 23rd. A short film entitled *Cockles and Cognac* will be shown. Tickets can be had from the secretary.

West Essex F.S.

Hon. Sec.: L. G. Watson, 10, The Meadway, Buckhurst Hill. Studio: 41a, Kempton Road, East Ham, E.6. The society's annual film show was held at the studio from Feb. 28th to March 6th inclusive and proved very successful. The films shown were *Arundel* (A. L. Watson), *Country Life* (F. J. Knight-Stevens), *Whipsnade* (the work of several cameramen, edited by D. Gladwell), *Atlantic Breakwater* (S. Reed), *Milko* (W. J. Smith, S. Reed and D. Gladwell), *Lulu's Back in Town* (A. L. Watson), and *Sidelights on the Wefs* (F. J. Knight-Stevens). Kodachrome, Dufaycolor and Agfacolor photographs taken by various members of the society and an early Italian film, *Marcus Lycinius*, were also shown.

On March 14th members of the W.E.F.S. visited the Ilford A.C.S. and spent an enjoyable evening. A stimulating talk on the subject of "Projection" was given by Mr. F. J. Philpott at a recent technical meeting. Shooting of some of the interior shots for the society film *Hiking* has recently taken place. On March 25th members attended the annual exhibition of films made by members of the Whitehall C.S. and found the programme arranged a very interesting one.



Another production still from *Ravensbourne Films'* first production.

West Middlesex A.C.C.

Hon. Sec.: E. H. Whittleton, 39, Derwentwater Road, Acton, W.3. The club has had some very interesting meetings since the last report appeared. Projection of films has been given by several of the members and their efforts have been warmly praised. A social evening has also been held, which was a great success.

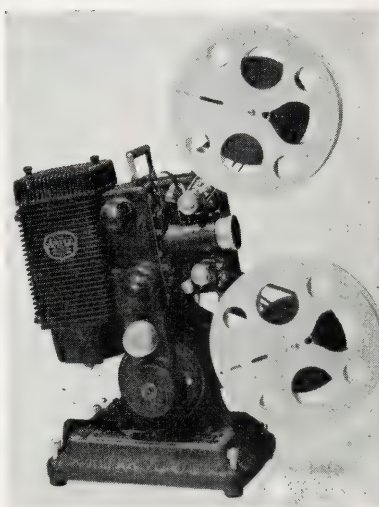
Owing to the temporary suspension of studio activity, membership conditions have been considerably altered. A full programme has been mapped out for the coming months and until further notice regular projection evenings are being held in the houses of various members. The two club films, upon which a great deal of work has taken place, should both be completed shortly. An outdoor film will then be commenced. Enquiries for membership are welcomed, as there are still some vacancies.

Whitehall C.S.

Hon. Sec.: L. J. H. Seargeant, 32, Twyford Avenue, East Finchley, N.2. The sixth annual exhibition of films made by members was held at King George V Hall, Central Telegraph Building, on March 25th. Two shows were given, and in all nearly 600

(Continued on next page)

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people were present. A number of interesting films, including J. Chear's *Birds of the Reeds*, were screened.

On March 29th a new feature—"Whitehall Cine Looks Back," was introduced. This was a projection of the winning films and runners-up of five previous exhibitions. The new President (Mr. John B. Holmes, G.P.O. Film Unit) was introduced to members at this meeting. On April 12th Mr. Pullin spoke on "Editing the Personal Film." After this date the usual practice of having fewer meetings during the spring and summer months will be followed. There will be an interval of three weeks between each fixture. On May 3rd members are visiting the G.P.O. Film Unit Theatre, Soho Square, to see new G.P.O. films. On May 24th "Group Shooting" will be arranged. Further details of this new feature will be given later.

Wimbledon C.C.

Hon. Sec.: C. W. Watkins, 105, Mostyn Road, Merton Park, S.W.19. "Editing the Personal Film" formed the subject of an interesting and helpful talk given on Feb. 18th by Mr. F. Pullin, of the Film Editorial Services Ltd. The speaker showed the club how the personal film, instead of being just a collection of odd shots only of interest to the author, could be made to have a wider appeal. He gave examples of the personal film made impersonally and also in the forms of a diary and news-reel.

The club production, *Swing, Mr. Charlie*, had its premiere at the associate members' meeting for February and was enthusiastically received. Mr. Brian Smith directed and edited the film.

On March 4th Mr. Smith gave a very

interesting talk on how he had first become acquainted with cinematography and how since he had made a study of it; he finished up by screening the first film he had ever made.

A "Tramp's Party" was held by the club on March 11th and was a great success. Mr. S. Reed, of the West Essex F.S., gave an interesting talk on "Slow and Speeded Motion" on March 18th, and on the 25th there was a screening of films lent by the Catford Film Players. March 26th saw the last of the season's Associate meetings, during which was shown the Catford Film Players' *Quids In*, a very successful comedy which was awarded a certificate of merit in the Federation of Cinematograph Societies Competition.

Royal Photographic Society

At the meeting of the Kine section, to be held at 7 p.m. on April 22nd, at 35, Russell Square, an interesting programme will be given by Mr. Sidney Carter, by permission of the National Farmers' Union. The speaker will tell of the advantages of the sub-standard camera in preparing films which are to be used in an approach to farmers and will illustrate his remarks by means of silent and sound films made by himself. Particularly interesting will be a short film, *Spring on the Cotswolds*, which is an example of direct sound recording on sub-standard colour film and has been made specially for the occasion.

Non-members of the R.P.S. are reminded that members of the Society are entitled to take two guests to meetings.

New Gevaert Emulsions : Modified Formula

With the introduction of the new emulsions in all three types of reversal films as recently announced, it has been found necessary to modify slightly the formula of the first developer bath. The revised formula is given below. It should be used in preference to the old formula in order to obtain the best possible results with the new materials. It should be noted that the development times are also reduced to the following times:—
Ortho Reversal A.H. . . . 8 to 10 minutes
Panchro Reversal Super A.H. 8 to 10 minutes
Panchro Reversal Microgran A.H. 6 to 8 mins.

The above times hold good for a temperature of 65 to 68 degrees Fahrenheit.

Gevaert first developer formula

- A. Metol, 36 grains, 4 grammes.
Sodium Sulphite (Anhydrous), 1½ ounces, 70 grammes.
Hydroquinone, 45 grains, 5 grammes.
Sodium Carbonate (Anhydrous), ounce, 35 grammes.
Potassium Bromide, 70 grains, 8 grammes.
Potassium Sulphocyanide, 26 grains, 3 grammes.
Water, 20 ounces, 1,000 ccs.
B. Caustic Soda (NaOH) in sticks, 2 ounces, 100 grammes.
Water, 20 ounces, 1,000 ccs.

To make the working developer, 9½ parts of Solution "A" should be mixed with one-half part of Solution "B" prior to use.

The rest of the processing instructions remain the same and should be carefully adhered to.

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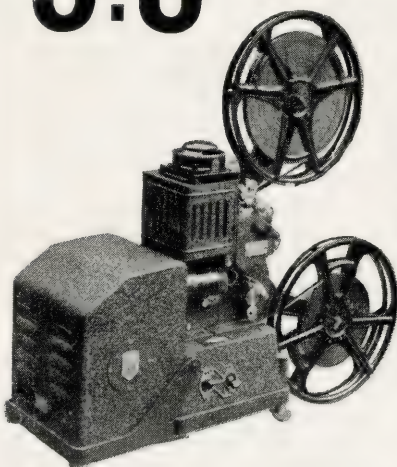
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The new Pathescope 9.5mm. talkie is the greatest achievement in the history of cinematography. Besides giving perfect reproduction of tone in sound films, it will also project silent films with equal efficiency. Following a first issue of 23 reels, including four "Popeye's" and four "Betty Boops," 25 reels will be added monthly. Full library facilities will always be obtainable at Culkin's. The price is extremely reasonable—only 2/- per night, or 3/- per week-end for each super-reel. Films can be bought outright for as little as 33/- each.

also the 200B Plus for 9.5 and 16mm.

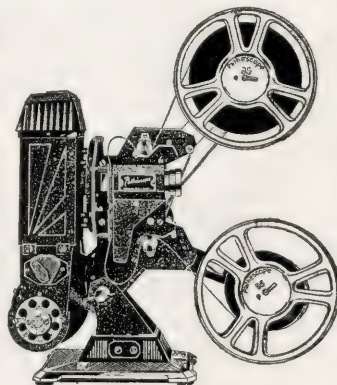
Designed first for the projection of 9.5mm., the 200B Plus will also project 16mm. There are no loose parts to get lost. The change-over is a simple matter. Motor rewind, Single Picture Device, Extension arms for 900 ft. reels available, ordinary capacity 300 ft. 9.5mm. or 400 ft. 16mm. Complete with a resistance for all voltages 200-250, either A.C. or D.C. Can also be used direct on 110 volts supply.

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"AMATEUR CINE WORLD" PRIZE-WINNING FILMS

We publish below a selection of readers' opinions on the "Amateur Cine World" prize-winning films. A final selection will be given next month.

To the Editor, "Amateur Cine World"

Sir,—As an entrant and a first-nighter I would like to express my appreciation of both the competition and the opportunity of seeing the winning films. From the day I received your invitation I looked forward to the event with an anticipation engendered by no professional production. Nothing but death itself would have kept me away—and I was not disappointed.

The standard was so uniformly high that it seems discourteous to criticise or differentiate between the films. But one cannot witness a performance such as that without making comparisons and without forming preferences.

Everyone must have been impressed with the two outstanding—shall I say?—surprises, the sound and the 8mm. film. I was more affected by the real sounds, the crying of the gulls, the winches rattling, than by the incidental music, beautifully chosen though it was. The very atmosphere of a place can be so forcefully conveyed by a hooter or a rattle of chains.

The 8mm. film was a revelation and in my view more than held its own. This may have been due to the producer's appreciation of beauty, a quality which seemed to be rather lacking in some of the other films. While it may be argued that most of the

subjects were severely practical and did not call for other treatment than they received, yet composition and balance may be found in nearly every professional production and even the comedies attain a high standard in this respect.

I was most impressed by the sincerity and the cutting—least by the titling. If these films are a fair reflection of amateur work it is evident that cinema is regarded as a social weapon and that the upheavals and uncertainties of the times are finding expression in film. And this augurs well, for conviction wedded to art can breed greatness. The splendid pioneer work of Mr. John Grierson is evidently influencing the amateur field and building up future documentary producers.

Comedy Would Have Been Welcome

The predominance of social films made it difficult to arrange a balanced programme and one would have welcomed a comedy, or some of England's landscape, its children or its animals. And to me personally there was one real disappointment—the absence of a film in colour. It is noteworthy that seven of the American "Movie Makers" Ten Best Films were in Kodachrome. (Editor's Note: We are informed that in America last year 5 per cent. of monochrome stock was exposed as against 95 per cent. colour).

Titling still remains the amateur's bugbear, but the standard of cutting struck me most forcibly. In this respect I thought that the transformation of a comparatively static and dull subject like the floods of Norfolk

into a vital and interesting film was a fine job.

Finally, I know I am expressing the feelings of everyone who had the privilege of *Amateur Cine World's* hospitality when I say—"Thank you for an evening of instruction, inspiration and encouragement—I shall go out and do likewise—perhaps!"
Hurlingham, S.W.6. N. JAMES WADLEY.

SOUND AND SILENT FILMS

Sir,—The best show I've seen as yet. In particular would I stress the sound. Never too loud or vice versa, it demonstrated in no uncertain manner how great heights can be reached by the silent film with well chosen records.

"Creels." The producer had a very fine subject and he succeeded in turning out a good and instructive film, but why he chose to give us yards of the fishermen's feet tramping to and fro is puzzling. It was acted and unnatural.

"Snaps" was definitely poor. The characters were very camera conscious and the opening sequence could have been vastly better. The sub-titles were weak.

"Safer Beckenham," in spite of its sincere message, failed to get over. For 16mm. the camera work was poor and almost every shot was taken from one viewpoint. One would not expect very convincing acting in a picture like this; after all, it's bad enough to be knocked flying without risking it for art's sake. Every wrong action by the careless motorist met with howls of derisive laughter, as did the care shown by the unselfish driver. (Continued on page 111)

TO SPRING THE NECESSARY

cash to buy a brand new camera or projector is not always possible for many of us and it is, therefore, comforting to know that a firm like R. G. LEWIS (CINE) make their business to acquire good second-hand apparatus, in many cases as good as new. We maintain at considerable expense to ourselves a well-equipped workshop where cameras and projectors alike undergo a complete overhaul before being offered for sale. It is worth noting, however, that our prices are no higher than those of other dealers who do not offer this service.

16mm. KODAK "B.B." JUNIOR, f/1.9 Anas.	£12 17 6
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16mm. KODAK "M," f/3.5 Anas.	£11 10 0
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16mm. KODASCOPE "C," 100 watt and Case	£6 15 0
16mm. ENSIGN "100 B," 100 watt	£8 19 6
16mm. AMPRO, 500 watt and Case	£31 0 0
16mm. AMPRO, 750 watt and Case	£35 0 0
16mm. KODASCOPE "C" (BRONZE), 100 watt and Resistance	£9 17 6
16mm. SIEMENS STANDARD, 200 watt	£35 0 0
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16mm. VICTOR (BRONZE), 750 watt and Case	£39 0 0

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9.5mm. PATHE DE LUX, f/2.9 Zeiss Triotar	£7 10 0
9.5mm. PATHE "B," f/3.5 Anas...	£2 19 6
9.5mm. DEKKO, f/1.9 Dallmeyer...	£6 19 6
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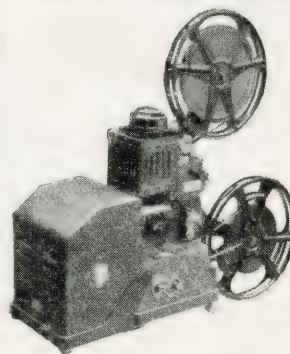
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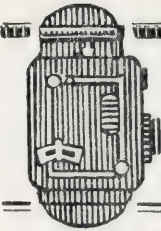
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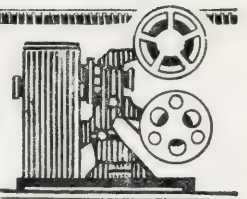


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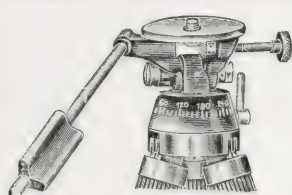
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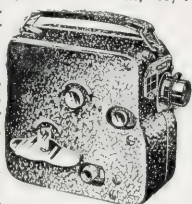
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Letters to the Editor

(Continued from page 109)

"Where Can They Go?" This was a workman-like effort, very well put together, yet I think it outside the scope of amateur cine folk. The appeal for funds was, I thought, pretty hopeless when one considers that the genuine amateur is akin to the church mouse. (Editor's Note: The film was not primarily intended for an audience of amateur cinematographers. For that matter, is any amateur film? And it has certainly been very successful in bringing in funds). Incidentally, having seen quite a lot of the slums depicted, I must admit that the bug shown on the bed is the biggest I've yet seen! It reminded me of an early tank crossing No Man's Land.

"Day Dreams." This started well, but it soon relapsed into the usual holiday film. Oh! those crazy worded titles and when the crowd ran away from the snail... all I could hope for was that Capri never came any nearer.

"Flood." This again was a creditable effort. The whole is very clearly depicted and photographed intelligently. My only criticism is that the pumps, belts, gauges, etc., are shown too much, so that the climax is spoilt, because too much repetition becomes boring.

"Deepening River." Easily the best film of the evening. The camera angles were excellent, the whole being closely knit together, no irksome titles—in fact, it had the stamp of the professional about it. Admittedly, the sheep farming sequence could well have been omitted, but it was so good that its inclusion was excusable. Formosa Street, GEORGE W. EVES. London, W.9.

"DAY DREAMS" FIRST

Sir,—I should like to record my great appreciation of all that was done for the comfort and entertainment of the audience. The theatre was 'great' and so was the projection, each film—and Mr. Andrew Buchanan! I enjoyed every moment of the evening.

"Day Dreams" was obviously (in my humble opinion) and easily the best of the ten. There was first-rate photography, continuity and a whimsical humour to make a very entertaining whole. The next in order of merit I placed "Where Can They Go?" but it was only very slightly ahead of "Snaps," and that chiefly because of the subject treated. "Creels" was a most interesting and instructive documentary, but, like Mr. Buchanan (see *Amateur Cine World* for March), I found the constant pacing of the two waiting fishermen most irritating.

With regard to "Deepening River," it was a pity the producer wandered off into a sheep farm but he can be forgiven on account of the photography.

The one fault I had to find with "Flood" was that the cutting to dramatise the peril in which the Fenland folks stood was so ultra-brisk that it hurt the eyes to watch. This may sound unusual and it may have been due to my position (I was in the last row but one) but this struck me very forcibly.

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Letters to the Editor

(Continued from
previous page)

"Safer Beckenham" appealed to me as a theme and I liked the way it was worked out. I jumped rather at the nasty crash taking place in an obviously secluded residential side-road, but appreciate the difficulties of staging it in Beckenham's main road! The reckless motorist was most amusing and put me in mind of a very old Harold Lloyd Pathe, "My Very Own Car" (which my two boys insist on having in every home programme). The cyclist and one or two of the pedestrian sequences struck me as being very "stagey"—they didn't seem to ring quite true.

Anyhow, it was a jolly good show and if ever I can produce a film half as good as any of those I saw last night, I shall think myself no end of a fine fellow. Once again, thank you.
H.C.M.
East Croydon, Surrey.

WHY "CREELS" APPEALED

Sir,—Although I have taken your excellent monthly now for twelve months (I began with Mr. Abbott's Lessons for Beginners), I have not yet exposed a single foot of cine film, simply because I haven't got a camera or projector. My chief interest has always been with model, or shall we say amateur, engineering and it was while a model engineering source was describing the production of a dual 16mm./9.5mm. projector that I happened to pick up *Amateur Cine World*, because Mr. Abbott's article on the choice of film gauge appealed to me. I must confess that the whole magazine so appealed to me that I now look forward to the 16th of the month with eagerness. One day it is my intention to enter a film for your contest, but in the meantime if your articles have done nothing more than teach me how to appreciate good films, I shall have been well served.

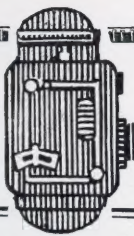
Problems of Colour

I was able to exercise that appreciation last Thursday, particularly with regard to "Creels," which I thought was the embodiment of all your monthly teachings, but perhaps it appealed to me because it was the work of a lone hand—or could have been—requiring no co-operation or help from local authorities, etc. The camera just kept poking and prying into those creels until they had done their work and the crabs had been packed off to the market.

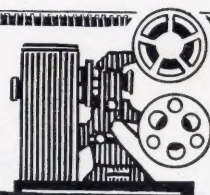
In "Day Dreams" I cannot make up my mind even yet whether I liked the colour sequence at the end, which means that it did not make a wholehearted appeal to me. There was one title to which I took an intense dislike, but there was one shot which more than compensated me. It was the full face shot of the old gentleman smoking a pipe. The pale uniform background with the dark clothing and two bright splashes of red in the sash and beret, formed, in my humble opinion, the perfect colour shot, but what an immense amount of new technique will have to be learned before we shall be able to make a film in which one, or at the most two, prominent colours only are included in each shot.

Maidenhead, Berks.

A. W. BULLOCK.



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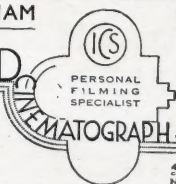
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